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JEREMY DANIEL

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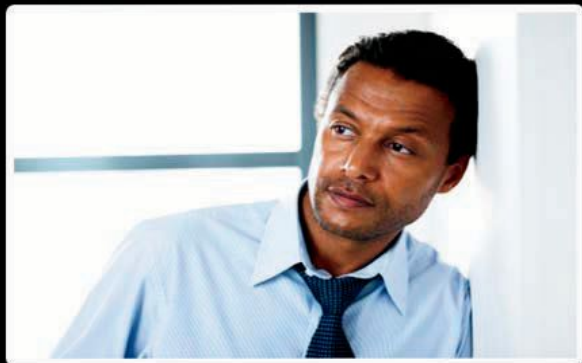
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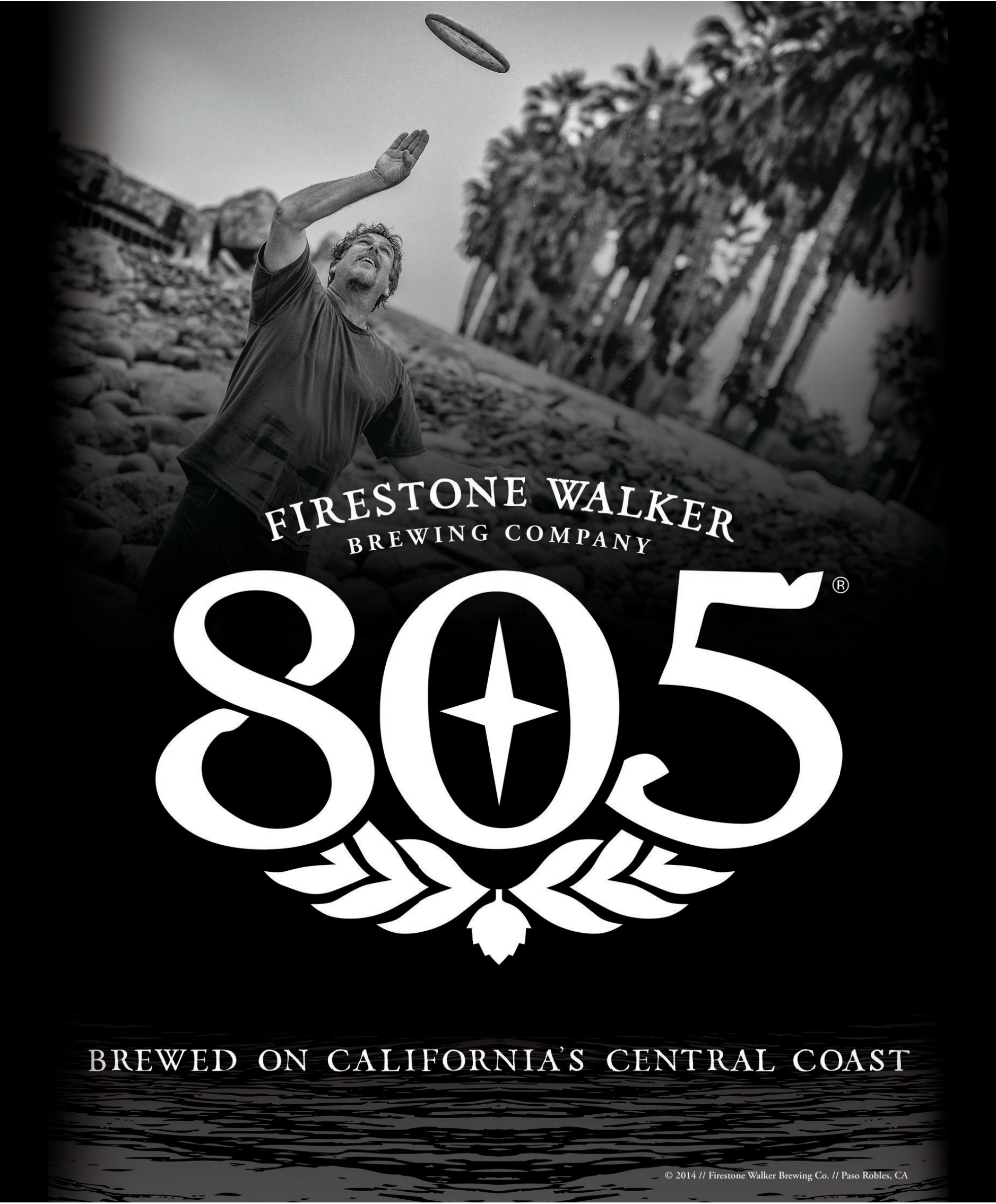
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THE SLUGGER

MARK TRUMBO

BY MATT COKER

The phone rings and the caller I.D. contains the 714 area code Orange Countians know so well. But the friendly fellow on the line is not in his Anaheim birthplace, Orange hometown or anywhere in Southern California. He's in Peoria, Arizona.

"I'm getting situated out here, getting acclimated," reports **MARK TRUMBO** from the spring-training camp of the Arizona Diamondbacks, who acquired the former Angels slugger in a three-team trade last December. "It's a good team; our first game is tomorrow, so I'm excited about that. It's been really nice so far."

Later, when told it seemed logical to at least one Angels fan that the team would have built its future around him and Mike Trout, Trumbo says, "It would have been a fairy tale if I'd played my whole career there." The 28-year-old describes himself as a life-long fan of the Halos.

"I was a huge Angels fan growing up," Trumbo says. "I would go to all the games that I could, usually with my dad. I would sit near the right field line and watch Tim Salmon as a kid."

But the hometown hero never felt any job security in Anaheim. Selected by the Halos in the 18th round of the 2004 Major League Baseball draft, the

Villa Park High School graduate was called up to the bigs in the roster expansion of September 2010, finished second in 2011 American League Rookie of the Year voting and became an All-Star in 2012. He hit 95 homers over the past three seasons, making the 6-foot-4, 250-pounder one of the most productive power hitters in the game.

And yet, every winter, his name would be mentioned in trade rumors. Trumbo got so accustomed to it that he figured out from the tone of his agent's voice how serious other teams were about acquiring the lifetime .250 hitter who played at first and third and in the outfield while an Angel. When it was obvious a certain team wanted Trumbo, he would think about playing in that city, for that franchise. Phoenix and the Diamondbacks were never on his mind.

"Nowhere had I read anything about the Diamondbacks being interested," Trumbo says of the swirling trade rumors. "This is never a place I even gave a second thought; I thought they had no voids to fill. But that's the way things happen sometimes. Maybe that's the way it should happen."

The way it happened for him the night of Dec. 9 was his agent called to inform him "stuff was

heating up” with the D-Backs, Trumbo recalls. “I’m used to trade talks, but he said, ‘Hey, this one is pretty serious; don’t be surprised if something materializes tomorrow.’ And it did.”

Close the book on the fairy tale, which is fiction. Baseball is a cold, hard business. While a longtime Trout-Trumbo foundation for the Anaheim franchise might have made sense to fans, this new D-Back can understand why the Angels moved him. “Mike’s a phenom, certainly the best player I’ve ever played with,” Trumbo says of “Trouty.” “With what he’s done at this age, I’m sure the Angels will have him as a cornerstone for years to come. . . . As far as me, I knew they had pitching deficiencies. There were only a couple of [trade] options with me, Peter [Bourjos] and Howie [Kendrick]. It ended up Peter and I were the ones who got traded.” (Bourjos is now a St. Louis Cardinal.)

In February, the D-Backs avoided arbitration with Trumbo by agreeing to a \$4.8 million, one-year contract. Like any player, he would like to be locked into a multi-year deal in a city he feels comfortable in. He can explore that as a free agent after the season, unless Arizona entices him to stay.

“In some ways, it is in your hands,” Trumbo says of his future. “In other ways, you just have to keep going. I just have to go out there and continue to prove myself so I can bring as much to the table as I can.”

Who knows? He may wind up back home someday.

“You never know what will happen in this game,” Trumbo says. “Right now, I am in a really, really good place. It’s nice to be somewhere where you are wanted. Hopefully, the Diamondbacks will continue to make me feel very wanted. I will play hard and stay very committed to working hard.”

Helping him be the best D-Back he can be is manager Kirk Gibson. “Gibby, as we call him, has been great so far,” Trumbo says. “He made a great effort to reach out to me. We have a conversation every day, which is amazing when you consider he’s having 80-plus of these a day. We usually talk about generalities, what I like, how I operate best. But he also gives me tips in the outfield, as a former outfielder.” (Trumbo is penciled in to play left field.)

“So far, it has been nothing but positive,” he says of the Arizona experience. “I’m extremely excited to get this thing going.”

He does expect one change in switching leagues. “I know from some of the inner-league games that the National League pitchers are more apt to come at guys,” Trumbo says. “The pitch counts dictate how long they will be in the game. If a pitcher’s spot is coming up [in the batting order], and he has a high pitch count, he’ll be a tad more aggressive [on the mound]. But it’s the same [game] as far as what I’m doing.”

An open book during nearly the entire conversation, Trumbo only got cagey when asked if he’ll maintain a home in Orange County. “I have options when I come home, but I purchased a home in Phoenix, Arizona,” he says. “I’ll spend quite a bit of the winter in Orange County.”

He knows the greater Phoenix area

well because the Angels’ spring-training home is in Tempe, and the rookie league team plays in Mesa. But Trumbo is already thinking of everyday haunts in Orange County he’ll miss.

“My dad and I would go to Ricardo’s [Don Jose Mexican Cafe] on Katella—sometimes before Angels games, sometimes just for fun,” he says. “Wahoo’s is a big favorite of mine; I go there quite a bit. Being from Orange, I would go to most of the places in the Orange Circle. Felix’s has the best tres leche cake I’ve ever eaten, although I probably shouldn’t eat too much of it.”

He’d watch weekend football games at spots by the beach, such as Mutt Lynch’s in Newport Beach. (“Lots of my buddies go there.”) The fan of “all things rock &

roll, ’90s hip-hop, and a sprinkle of country” would usually drive to Los Angeles for live shows, with some exceptions.

“I caught quite a few cool shows at the Observatory,” Trumbo says of the Santa Ana venue.

He’s looking forward to next winter and checking out his friend Jeff Chon’s new nightclub, the Wayfarer, which was formerly Detroit Bar in Costa Mesa. Then there are his buddies in Killin Time, who Trumbo is seen in a YouTube video jamming with on guitar to Creedence Clearwater Revival’s “Fortunate Son” at the RANCH in Anaheim. “I’ll definitely miss those guys,” he says.

He already misses the guys practicing 22 miles away in Tempe. “I miss all of them,” Trumbo says of the Angels, “espe-

cially the guys I came up with, like Pete and Hank Conger.”

Though Trumbo is a little older than 26-year-old Conger, “we moved at about the same pace for a long time. We would work out a lot together, and I’d see him every day,” he says. “I have special bonds with Weave [pitching ace Jered Weaver] and Howie; I played with those guys so long. That’s the cool thing about playing this game—the friendships that develop. We’re together for an extremely long season.”

He’ll keep tabs on more than the D-Backs this season.

“I’ll follow those guys and root for the team, as long as we are not going head-to-head,” Trumbo says of the Anaheim squad. “I will be an Angels fan always.”



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FOUND IN FULLERTON

CORKY NEPOMUNECO

BY LP HASTINGS

CORKY NEPOMUNECO doesn't like to talk about herself. She doesn't even care if people forget her last name. Nepomuneco only cares if you know about one thing: Fullerton. The quirky Filipina is the owner of Fullerton Foundry, a website for sharing the food, the culture and her hand-over-heart passion for the city. Although she isn't from there, or even Orange County, you'll never go downtown on a weekend or to an event in the city without seeing her showing support, clad in pigtails and giving warm hugs.

Spending her childhood in Chicago and her young adulthood in the Philippines, Nepomuneco never quite felt at home. She attended an all-girls school, then spent what she describes as "a little too much time partying" in the clubs as she got older. Eventually, she packed up and moved to Los Angeles. Her father had inspired a mild interest in architecture and she worked for a fashion designer, but nothing seemed to stick. In another effort to find something fresh, she moved to Fullerton with her daughter, and there, she finally found home.

"There's people who have been here forever, and then there's the

younger generation—but everyone is devoted to this town," she says. "There's an intrinsic dedication. People say, 'Once a Fullertonian, always a Fullertonian.' You can go elsewhere, but your heart's here. Almost like San Francisco."

Yet it wasn't this slowly building enthusiasm that inspired Nepomuneco to become what a friend coined Fullerton's "mini-bureau of tourism."

"I started the website," she admits, "out of spite and venom for a couple of people whom I had written for, but refused to pay me." That was in 2011, and it turned out to be the best time for a pro-Fullerton website. "Because of the horrible incident of Kelly Thomas' murder, Fullerton had been upturned, and suddenly, people all over the world started talking about it—but it was only because of that horrible circumstance! I thought there are so many positive things here that need to be showcased."

Fullerton Foundry isn't all restaurant reviews and event promos, though. Nepomuneco uses it as a fund-raising tool for the community. "The most memorable moment was when Joel Eckman Maus from Studio EMP asked me to raise money for Mike Atta, the guitarist for Middle Class and owner of Out of Vogue," she says with misty eyes. "His cancer had relapsed. We organized a huge cash mob and raffle. Everyone from town came out to support, and Jeremy Popoff from Slidebar [and local band Lit] even donated one of his guitars. When I saw it, I almost broke down."

Nowadays, Nepomuneco spends most of her time plugging Fullerton through social media, but, she says, it's only because she can reach more people that way. The website has never been about tout-ing her writing or making a name for herself, she says. "It's . . . just . . . because . . . Fullerton."

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THE EVIDENCE WHISPERER

LARRY MONTGOMERY

BY R. SCOTT MOXLEY

If you are a killer who has eluded arrest, the two sentences you never want to hear are: “Hi, I’m **LARRY MONTGOMERY**, and I’m a cold-case investigator in the Orange County district attorney’s office. You don’t know it, but I’ve been studying you for several years.”

Montgomery is so exceptional at cracking cases previously deemed unsolvable that *Dateline NBC*’s Josh Mankiewicz hailed him as “The Evidence Whisperer.” Mankiewicz tells us part of Montgomery’s mystique is that “he looks like a high-school history teacher or something—not the guy who’s going to lock you up.”

Though tall and fit, it’s true that this investigator—who began his career in 1974 as a reserve Costa Mesa cop, spent three decades with the Irvine Police Department and the past seven years at the DA’s office—doesn’t employ physical intimidation. He’s mild-mannered and polite. He abhors police brutality as well as warped individuals who want state-issued badges for the wrong reasons. If some cops are anxious to make arrests in a statistical game, he views his job as a search “to find the truth.”

Matt Murphy, one of the county’s elite prosecutors, is effusive in his praise. “I love the guy,” says Murphy. “He’s the best.”

Even defense lawyers marvel at his talents. Gary Pohlson, for example, called him “Saint Larry” in 2011. At that moment, the detective was helping to convict Pohlson client Eric Naposki, an ex-New England Patriots player, for a 1994 murder of a Newport Beach businessman.

Montgomery cringes when spotlighted. He explains that, unlike many homicide detectives who have large case loads and enormous deadline pressures, he can spend years on a single probe. “It’s voluminous to get your head around an entire case,” he says. “I get the time to look at everything.”

The detective’s m.o. that has put nearly two-dozen killers in prison is simple but arduous. He begins investigations by creating a file in his MacBook and taking hundreds of pages of detailed, color-coded notes as he chronologically reviews every piece of information in a murder. And then he thinks and thinks and thinks.

“The recorded interviews [with a suspect near the time of the crime] are where you find the truth,” says Montgomery. “I listen to interviews—listen to every single word and how it’s spoken—with two major points of view: ‘What is my mindset if I’m innocent?’ ‘What is my mindset if I’m guilty?’ The more I know about that person, the more I can put myself in that position.”

The 2001 disappearance of Placentia’s Lysie Ekelund went unsolved until Montgomery took the case. Cops considered several suspects, including Chris McAmis, an Ekelund acquaintance. But officers ruled him out after bank-surveillance footage of an adjacent road supported McAmis’ alibi that he’d driven away from the area in his truck. Montgomery reviewed the grainy, black-and-white, nighttime footage and saw a tiny detail overlooked for years. The vehicles were identical except that McAmis’ truck had white paint on its side-mirror covers; the ones on the truck in the video were black.

Montgomery also pondered an email McAmis sent to Ekelund after her disappearance. He says the first line—telling an inside joke to the woman—was brilliantly deceptive. But the ruse of innocence collapsed in later paragraphs. After comparing McAmis’ original interviews and the email, he knew the man was guilty.

“I’m looking for discrepancies,” says Montgomery, who helped send the murderer to prison in 2012. “If a person is telling the truth, he lived it, and all five of his senses were active. A truthful person is more accurate. What does a guilty person say to cops? He wants to appear innocent, so he will say and do things to appear so. The killer has to lie.”

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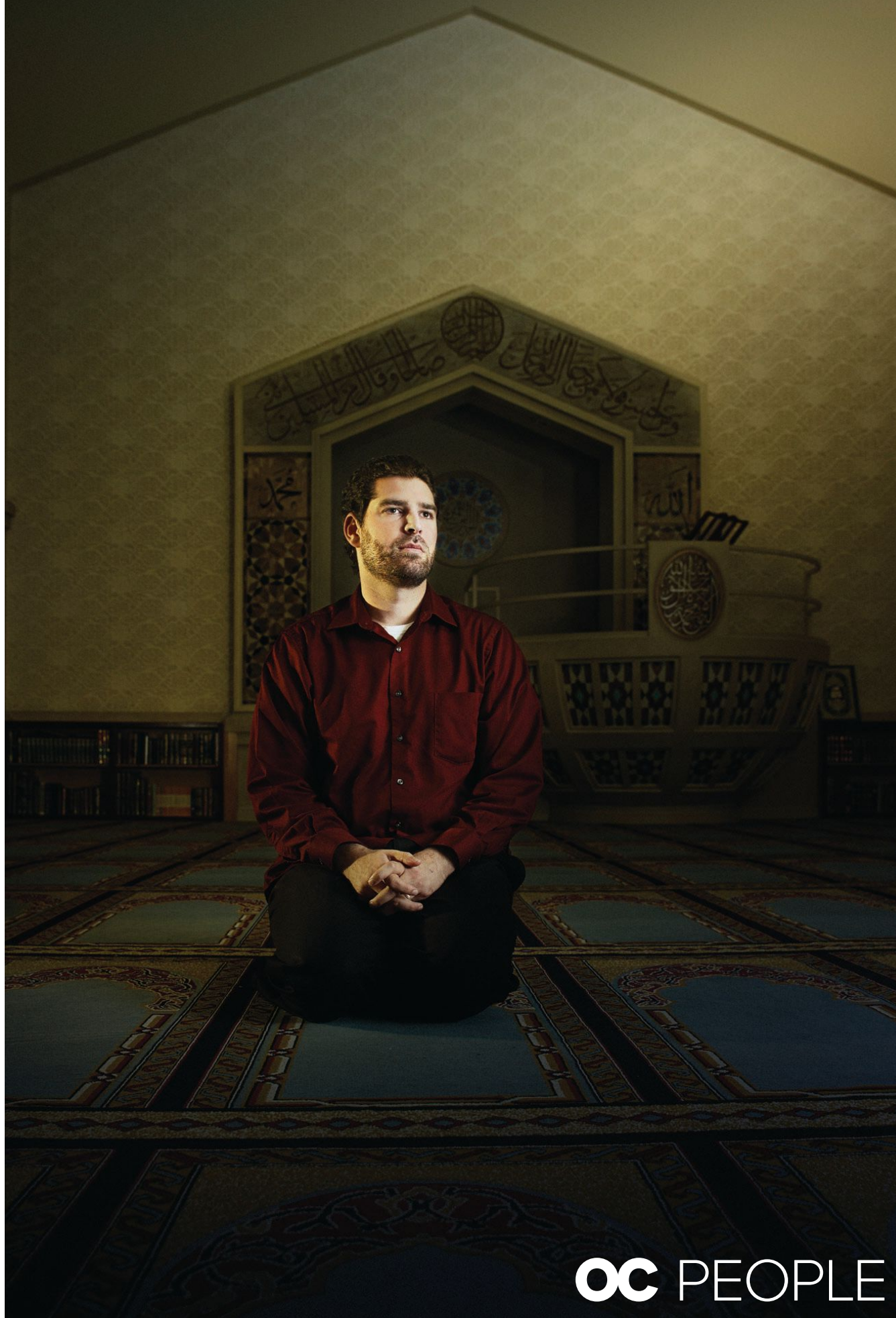
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THE YOUTH IMAM

JAMAAL DIWAN

BY GUSTAVO ARELLANO



OC PEOPLE

“The sound of a basketball bouncing in the gym early in the morning is spiritual for me,” says **JAMAAL DIWAN**, imam of the Islamic Center of Irvine (ICOI), and that quote alone shows that the 30-year-old is no ordinary holy man. The Torrance native heads one of the fastest-growing mosques in Orange County, a modest structure in an industrial park that draws more than 2,000 worshippers every Friday for Diwan’s afternoon and evening *khutbahs* (sermons). He’s conversant in Facebook and Twitter, does ecumenical outreach, and even hosts a secular book club for those interested (next on the list: a biography of Benjamin Franklin).

Most important, Diwan doesn’t see any divide in the Muslim-American hyphen. As an Islamic scholar, he’s equipped with the teachings of the Prophet Muhammad to navigate immigrant Muslims through life in the United States. But as a convert, Diwan also understands where their children are coming from.

“Home is not here for a lot of immigrants, and that means differences between children and their parents,” Diwan says in his office. Just outside, women in hijabs lead the mosque’s nursery through children’s rhymes in English. “But the differences are small. What I do is facilitate.”

Diwan describes his upbringing as the “typical upper-middle-class suburban SoCal life.” Son of a Pakistani father and a Canadian mother who weren’t particularly religious, he enrolled at the University of San Diego, eventually graduating with a bachelor’s degree in Third World Studies. There, his love of hip-hop and basketball led him to Islam.

“A friend I played basketball with at the gym said I should read *The Autobiography of Malcolm X*,” Diwan recalls. “The big thing with Malcolm is a consistent brutal honesty with himself in search of truth, but [he was] always dedicated to something bigger than himself. The theme of social consciousness—it opened my eyes to injustice. By the end of the week, I became a Muslim.”

From there, Diwan became involved in the university’s Muslim Student Union. He never “consciously” decided to study to become an imam. “The way I saw it, if I was going to do something like [convert], I wasn’t going to take it lightly,” he explains. Studies into Islam led him to Egypt, which he fled just as the 2011 revolution took off. Upon returning, he was contracted to work with youth groups in Orange County, eventually gravitating toward the ICOI, which offered him its head imam position in the summer of 2012.

Diwan’s emphasis on paying attention to young Muslims has pegged the ICOI as “the youth mosque” in Southern California Islamic circles, a label the imam somewhat embraces. “I don’t like the ‘youth is the future’ cliché, but they care to change and do,” he says. “Adults can, too, but it’s important in our youth that they understand their faith that’s positive to their surroundings. Their existence should have some sort of influence on the world around them.” Toward that end, Diwan organizes youth classes, regionwide conferences—and, yes, basketball tournaments.

Father to a baby boy, Diwan plans to further grow ICOI through a capital campaign and his own education, hoping to eventually earn a doctorate in religious studies. And he’s happy to do it in a region still known more in mainstream circles for evangelical Christianity than Islam. “For Muslims in America, Orange County is a special place, and there are amazing people doing many amazing things,” Diwan concludes. “And whatever small part [our mosque] can do in that, it’s a blessing.”



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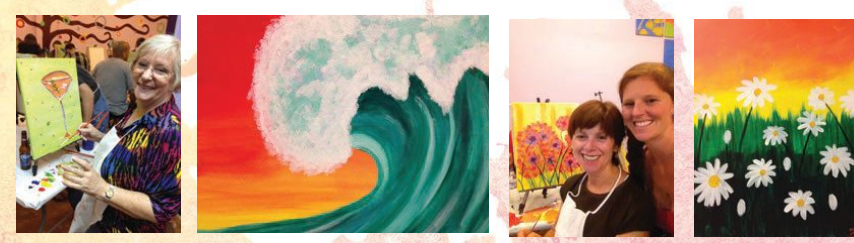
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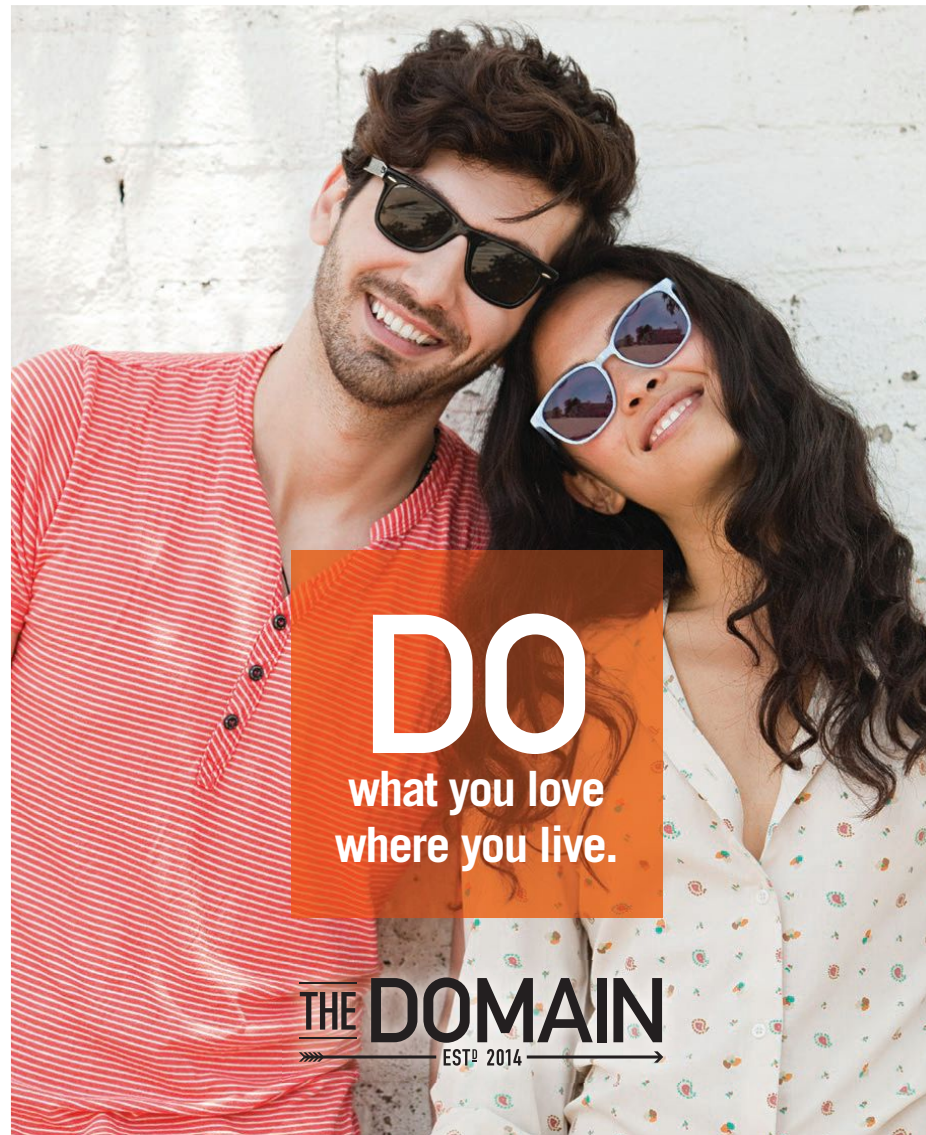
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HURD IS THE WORD

TRUDE HURD

BY YESENIA VARELA

It should have run off upon seeing **TRUDE HURD**, but there it stood, high in the Santa Ana Mountains at night, staring intensely at her. She slowly reached for her walkie-talkie to let a fellow researcher know she had encountered a mountain lion. They cut their butterfly and bat studies short, fearing the animal felt threatened.

Just a day in the life of the biologist and photographer who's a two-time national champion for The Big Sit! (one of the largest birding events in the world) and the project director of education at the San Joaquin Wildlife Sanctuary.

"There's kind of a little bit of everything for people here," says Hurd about the sanctuary. "But I would say the tranquility is what attracts me the most to it."

A Southern California native, Hurd does everything from budgeting to fund-raising to documenting the life forms found at the sanctuary. A typical day finds her on the trails taking pictures of the season's wildlife, in the ponds wearing her boots or reading one of the several books from her office library. Passionate about her job, Hurd continues to educate the public about nature through pamphlets, programs and speeches. And then

there's everything that falls in between, including digging holes to bury dead birds, identifying bird feathers for residents, and answering questions about the sanctuary and its inhabitants. During the year, Hurd excitedly prepares for the 75 to 80 classes from nearby elementary schools that attend the educational programs.

For her, nothing is more gratifying than seeing the smiles on students' faces after coming in direct contact with a bird they've only seen in books. "Knowing that we're having an impact, especially on the children's lives [is rewarding] because science, lately, is not done in schools," says Hurd. By "we," she's referring to herself and her team of nearly 100 volunteers; Hurd also recruits and trains all of the volunteers at the sanctuary.

Hurd's fascination with nature goes back to her family history and childhood. Growing up in Downey, along the concrete Rio Hondo riverbed near the 5 freeway, she kept herself entertained in her parents' sycamore, watching ladybugs crawl around the branches and hearing the calls of birds. While Hurd's grandfather sailed around the world as the head chef for a variety of ships,

including scientific-research vessels and oil tankers, her mother frequently took Hurd on day trips to the beach. Jokingly, her mother would comment they "had salt water running in [their] blood."

Later, after receiving her marine biology degree from Long Beach State, Hurd began working at Cal State Fullerton in its non-majors biology labs. During this time, she also worked part-time at the Amigos de Bolsa Chica, successfully helping to conserve some of the last remaining wetlands in Southern California. "Back in the 1980s, [few people] really cared about the place, so I was very active in the fight to save it," says Hurd.

A few years later, someone at Bolsa Chica referred her to the sanctuary. "I was really excited because it was a brand-new program," Hurd says. "I would get a chance to work full-time in one place."

Standing on the pathways at the sanctuary reminds Hurd of an old Navajo poem that she slowly begins to recite: "With beauty before me, I walk. With beauty behind me, I walk. With beauty below me, I walk. With beauty above me, I walk. With beauty around me, I walk."



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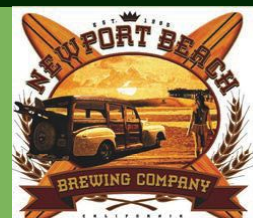
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Council Member
CONTRERAS

HIJO OF THE ALL-AMERICAN CITY

SERGIO CONTRERAS

BY CHARLES LAM

SERGIO CONTRERAS ran for a seat on the Westminster School District Board of Trustees twice before winning in 2004. Immediately, he found himself in charge of picking up the pieces of a district that had become a national laughingstock. Previous trustees nearly lost tens of millions of dollars' worth of funding when they resisted a law change that would have protected transgender students and teachers.

"Education changed my life," says Contreras, now a Westminster city councilman and the senior manager of education for the Orange County United Way. "I remember the exact moment I wanted to be involved in education. When I was doing my undergrad, I interned at a juvenile hall. . . . I worked with people who looked like my family, my friends, teaching them math and reading. I saw what happens when people don't have access to opportunity for whatever reason. I wanted to do what I could to help people not get [to juvenile hall]."

Undeterred by the situation, Contreras and fellow board members worked to repair their school district. In the eight years he sat on the board, Westminster schools introduced all-day kindergarten and expanded access to art, music and technology. The district finally began to offer English as a Second Language programs to its students, who are mainly Vietnamese, though there's also a large population of Latinos. Because of the friends he had growing up, Contreras

speaks English, Spanish and a good amount of Vietnamese.

In 2012, he was elected to the Westminster City Council, hoping to help right the city as he did its schools. "[Westminster] has always had everything I wanted. Everything I need is there," says Contreras, who has lived his entire life and is raising his family in the city. "You visit other places, but it's the place I want to be."

"When I was elected, Westminster didn't have a direction—it just kind of existed," the dark-haired, dark-eyed 40-year-old continues. "We hadn't revised our general plan since the 1990s; we didn't have a parks plan. Our neighboring cities—Seal Beach, Huntington Beach—are growing. I don't want Westminster to miss out on that."

First, Contreras says, the city must revise its general plan, to know where it's going, so it can focus on building revenue and improving safety. Eventually, Contreras hopes Westminster will be attractive enough to keep the people who live there living there, that others will be able to see the beauty of the All American City.

"I feel like I'm really lucky," says Contreras, whom Democratic Party activists would love to see run for higher office someday. "I really am. I get to serve the people I grew up with in ways I could've never imagined. That's what keeps me going every day. I'm living the American Dream. Westminster's got its problems, but we can fix them. There's room for all of us."

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HIEU NGUYEN AND JOEE TRUONG

BY CHARLES LAM

HIEU NGUYEN and **JOEE TRUONG** have barely known each other for a year, but they act as if they've grown up together. Sitting side by side at a table and surrounded by bánh cánh and bún bò Huế, they deftly finish each other's sentences and anecdotes about how they came to run the Vietnamese Rainbow of Orange County (VROC), eyes gleaming and mouths smiling in unison.

The two 29-year-olds—Nguyen is a social worker, and Truong a nurse—are VROC's co-chairs, and together, with the help of the other seven members of the board, they're ushering in a new age of Vietnamese LGBTQ reality.

"The Vietnamese culture is really into saving face," says Nguyen, slightly smiling. "You're not really supposed to talk about these sort of things. My mother always asks me, 'Why are you so out?'"

VROC first came into prominence thanks to the 2013 Westminster Tet Parade. After finding out that organizers planned to bar LGBTQ groups from marching, several like-minded individuals banded together to fight for inclusion, Nguyen—who immigrated from Hue to Garden Grove—and Truong—Saigon to LA—among them. After the 2013 parade passed, multiple members dropped out of the group, burnt out by the whirlwind of unexpected visibility and advocacy that had consumed their lives in only a few short weeks. The two stayed on and helped form the core of the new board of directors. They went to work almost immediately, going through basic community-organization training in March, barely a month after the parade.

"In July, we went to Hawaii to do intensive leadership and community-organization training," says Truong. "It was like we were working, going 8 to 5 each day, and it was worth it."

The effort led not only to LGBT inclusion in 2014's Tet Parade, but also an extraordinary meeting of the Westminster City Council that saw VROC's advocates—many of them the very Vietnamese immigrants people assumed would savage them—speak in favor of their inclusion.

"The youth had a voice," Truong says. "The parents had a voice. We all had voices."

Now that the group has won the eligibility to march, it's focusing on bigger things. VROC plans to expand its philanthropy: through volunteering and providing academic scholarships; by increasing the group's advocacy for other groups and providing additional programming; and by growing outreach and education in the Vietnamese community. This February, just two weeks after the parade, Truong accompanied two of VROC's moms to New York to record video PSAs set to air nationwide on ethnic media. Multiple Vietnamese and Vietnamese American singers and celebrities have volunteered to record similar personal stories. "We don't want the parade to define us," Nguyen admits.

"I knew what we're doing was starting to work when my sister told me that my mom had started talking about the issue with her friends," he adds. "Even the monks at temple started talking about it. Of course, they were talking about it like it was a sickness, like our genitalia didn't work, but they were talking about it. And [they] let me come in afterward to explain everything."



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BLOCCING BADASS

KEVIN DRUM

BY MATT COKER

Trade-union activist Mother Harris Jones was born and raised in Ireland, politically left-wing magazine *Mother Jones* was born and raised in San Francisco, and *Mother Jones*' political blogger **KEVIN DRUM** was born and raised in Garden Grove. Um, what?

The 55-year-old's path to political punditry is quite unlikely, and not just because his personal philosophy often runs counter to the bedrock conservative reputation of Orange County, where the nationally known pundit is virtually unknown. After graduating from Pacifica High School, Drum went to Caltech in Pasadena to study math. He discovered that to succeed at the home of NASA's Jet Propulsion Laboratory, you had to be *really* good at math. "I wasn't really good," Drum deadpans over a taco at a joint near the Irvine home he shares with his wife of 21 years and their cat.

He left after two years for Cal State Long Beach,

where his father was a speech professor who also taught film history. Drum studied journalism and served as city editor of *The Daily 49er*, but after graduating in the middle of the Reagan recession of 1981, he couldn't find a job as newspapers were already slashing staffs. "I almost got hired at a local weekly," he recalls.

Drum instead went to work at Radio Shack for a few years. Later, he got a technical-writing gig with a local tech company. That led to a career in marketing with a software start-up at Irvine Spectrum. He eventually got sick of doing that, quitting in 2002 to become a marketing consultant. But his passion all along was really politics and current events—not the broad strokes of, say, a *Crossfire* episode, but rather the really nitty-gritty wonky shit involving the oil trade, election patterns and education policies. Before most newspapers had blogs, Drum started his own called Calpundit in 2003. That caught the attention of *Washington Monthly*, which wanted its own blog and enlisted Drum to launch Political Animal in 2004. Covering that year's presidential election (Dubya vs. Kerry) convinced Drum to give up marketing consulting to concentrate full-time on writing. He quickly

gained a national following for his sharp, progressive commentary and number crunching—which political observers lapped up like milk.

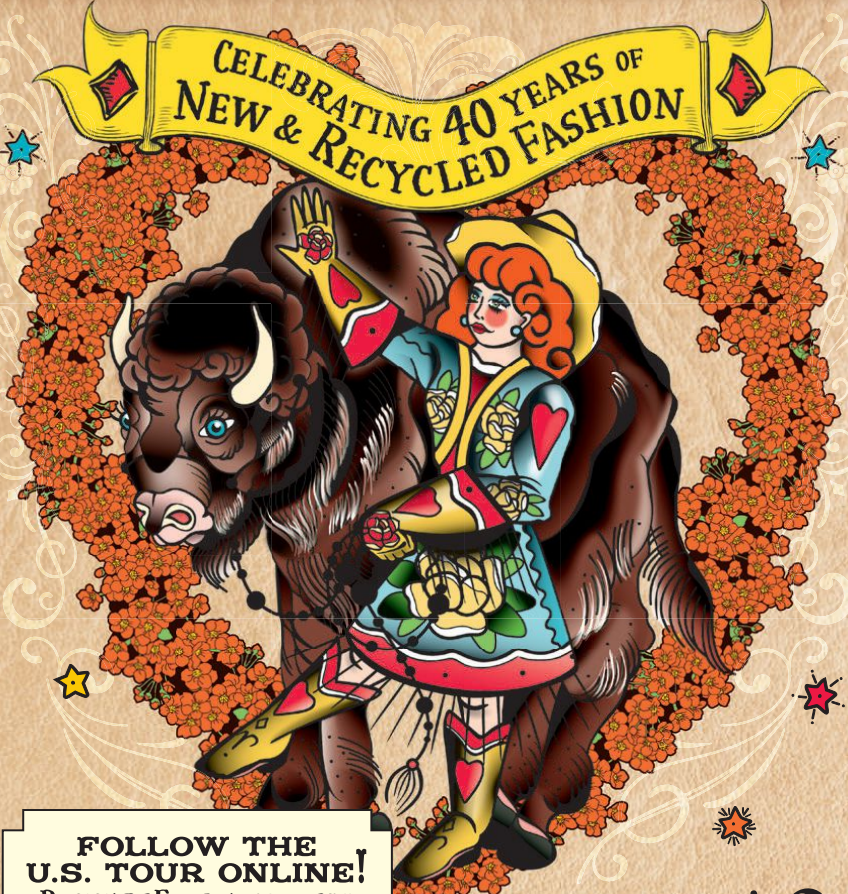
In 2008, Drum jumped over to *Mother Jones*, where he has remained since with his blog, called simply "Kevin Drum." His average workday involves waking up, walking downstairs to his computer, firing it up, and then reading newspaper, political and government-wonk websites. Something will catch his eye, and away Drum goes pounding at the keyboard and enlightening the world.

"I do that all day long," he says, shrugging. "I'm a hermit. I don't get out much. I don't travel much, certainly not as much as I used to." For him, it's "the perfect job," noting he rarely hears from his bosses at *Mother Jones*.

Drum says he doesn't really hear from readers, either, choosing to avoid looking at the comments on his blog posts. Actually, there are exceptions: the messages left with the weekly "Friday Cat-blogging" posts that are "written" by Domino, Drum's feline. Catblogging is actually a holdover from Drum's Calpundit days, and when his eyes light up talking about it, you get the sense this e-hermit loves the reader interaction.

"They are non-political and basically friendly," he says of the Catblogging comments. "If you get off politics, often you find people can be very clever and decent."

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LACUNA'S GREETER

MICHAEL MINUTOLI

BY RICH KANE

Spend a few mornings in Laguna Beach these days, and you'll inevitably encounter **MICHAEL MINUTOLI**. He's the extraordinarily happy guy on the corner of Coast Highway and Brooks Street who's waving hello to the drivers whizzing past, dancing around to whatever music is playing in his earbuds, and adorned in a variety of eye-grabbing outfits. Minutoli is the latest in a line of similar Laguna Beach greeters stretching back to the 19th century.

"If I can make people happy when they're heading to work, give them just a little spark of happiness, then that makes my day," Minutoli says in a heavy accent befitting his New England upbringing. "It's fun to see their reactions. I'm going to do this until the day I die, or as long as I can wave."

Nobody else had carried on the greeting-complete-strangers-just-for-the-hell-of-it tradition for a while, so three years ago, Minutoli thought he may as well do it himself. But before Minutoli took up full-time greeting, he had made another name for himself. Since 1990, he has managed to crash a variety of celebrity-heavy awards shows and parties and get his photo snapped with pretty much every A-listener you can think of.

Ask Minutoli for proof, and he'll gladly show you a scratched-up book filled with definitely un-Photo-shopped selfies: Tom Cruise, Bill Clinton, Bono, Tom Hanks, Prince Charles . . . The shots—and the names—seem endless. As are the stories. He's been kissed by Madonna and Elizabeth Taylor. He jumped onstage at the end of a Billy Joel and Elton John concert and somehow didn't get his ass kicked by security. His most public crash happened at the 2004 Grammys. When OutKast was picking up their Album of the Year trophy, there was Minutoli, extending a hand to congratulate Andre 3000. (Look it up on YouTube; keep an eye out for the bald white guy on the left.)

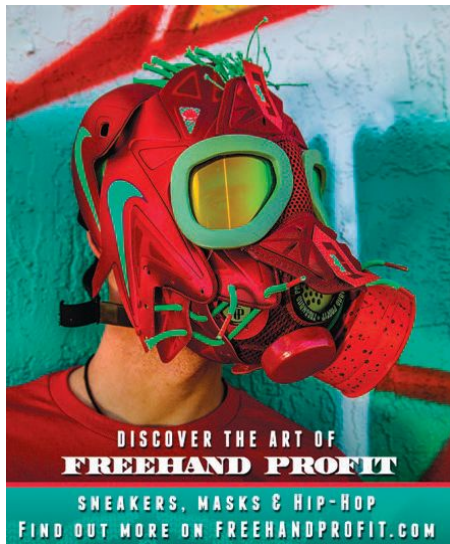
Minutoli's reputation has grown large enough to garner him profiles in *The New York Times* and a segment on *The Today Show*. A few years ago, two filmmakers produced a feature-length documentary on Minutoli called *Crash Artist: Beyond the Red Carpet*, which you can search for on Amazon. But his days of crashing appear to be on the wane. Security at celebrity-laden gatherings has become extra-tight in a post-9/11 world, and even if Minutoli were to finagle his way inside another Oscar party, chances are that younger crashers would squeal

and get him booted out. Apparently, the party-crashing game has some ruthless competition.

"My challenges are way higher than they used to be," Minutoli says. "I went home from the Golden Globes a couple of weeks ago disappointed, but not in a bad way. I still got in a photo behind Lady Gaga that was in *People* and went all around the world." (Sure enough, he did.)

There's great irony in Minutoli's hobnobbing hobby with the well-heeled: He's homeless. Has been for years—by choice. He greets during the mornings and spends the rest of his day being one of Laguna Beach's many colorful characters, but at night, he sleeps in enclaves around the city.

"I don't have a home to go to, but I don't really look at myself as homeless," Minutoli says. "I've never been hassled by the cops. I don't really worry about my safety. I fall asleep comfortably, even though I don't like to go to sleep, but I've been that way all my life. I don't pan-handle, and there are a lot of people in Laguna Beach who really care about me. I probably cry about once a day when I'm waving to people because of the joy that the city gives me. I don't take that for granted."



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BY STEVE LOWERY

If the gym resembles a place you'd want to not only work in, but also live, understand that the Mendes practically do. Their apartment, where they live together with their wives—who smells a sitcom?—is just around the corner. Ask them what they do on their off hours, and they kind of mutter about taking a walk or going to the beach because mostly they prefer being in the gym, teaching.

Not coaching, not fighting, but teaching—No. 2 (“Always address Rafael and Guilherme as Professor . . .”). To them, jiu jitsu is a way of life to be learned.

“We’ve always had the dream to teach kids,” says Guilherme, 25, called “Ghe” by almost everyone who isn’t a student. “Jiu jitsu is not just a martial art; it’s a lifestyle. It teaches you a respect for all things: your health, your environment, elders, training partners. It’s a way of life, and our goal has been to pass that along in our own academy, where everyone can train, no matter their age.”

Respect is a big thing for the Mendeses. The word appears three times specifically on the Code and is suggested in pretty much each of the 23 items, whether it’s how one watches instruction (No. 6: “Every student must sit or stand in good posture”) or how one presents oneself (No. 14: “A dirty uniform is a sign of disrespect”).

The Mendeses are respectful to a fault. And humble. They view what they do and where they do it as transformative because it changed the course of their lives. Born and raised in Rio Claro, Brazil (about two hours northwest of São Paulo), they were introduced to jiu jitsu when Ghe was 12 and Rafael was 11, around the time their parents’ marriage was breaking up. They saw their father infrequently, and their mother worked long hours to support the family. Jiu jitsu provided not only structure and strong male role models—especially their teacher, Brazilian jiu jitsu legend Ramon Lemos—but also a safe place to be. Well, to a certain extent.

“The gym we started out in didn’t have any kids, so we had to train with adults, and they didn’t want to get beat by this little kid, so they went hard on us,” says Rafael, 24, called “Rafa” (pronounced “Hafa” in Portuguese). “It made us better because it made us understand that we needed to learn technique to counter their strength.”

Indeed, when you first see the brothers, you’d be forgiven for having an “Oh, I could take them” moment. Slight in build and baby-faced, they are not in any way intimidating. Rather than a show of strength, jiu jitsu is an intellectual pursuit for them. To the uninitiated, the sport can resemble two people just rolling around on the ground. But check out any of the Mendeses’ numerous instructional videos online, ones in which they break down the specifics of the Anaconda Choke, Spider Guard or Collar Drag, and you’ll see an intricately choreographed dance dependent on timing, knowledge and patience.

“It’s like chess,” Ghe says. “We fake something to get to something else.”

They learned as children that sometimes it is better, ultimately safer, for one to accept aggression and hardship, rather than resist it. “As kids, we learned to use our opponents’ own strength against themselves,” Rafa says. “You’re fighting someone who is stronger than you, you need to stay calm and use leverage, your mind, to put yourself in an advantage. You don’t always want to push real hard; sometimes, you need to accept a push, and then change its direction. That’s life; sometimes, you have to roll with it.”

Their style, variously referred to as academic and intellectual, got them noticed

at a young age. One of those who noticed was Pat Tenore, a Brazilian jiu jitsu black belt himself and the founder of RVCA. He told the boys that if they ever won a black-belt world championship, he’d set them up in a studio around the corner from his house.

“They’ve won [world championships] three times now, so I guess I had to step up to the plate,” Tenore joked the day of AJJ’s opening.

It’s Tenore who is most responsible for the gym’s look; the interior very much reflects RVCA’s artistic collective vibe. The brothers love it, most especially because they believe it communicates that this is a safe place to learn, whether it’s cleaning mats five times a day to ease parents’ concerns about their children

picking up infections, or easing the children’s concerns about their parents with a strict adherence to No. 3: “Absolutely NO coaching your children or other students during class.”

Though they aspire to not only be the biggest kids’ program in OC, but eventually “the biggest kids’ program in the whole United States,” as well, Rafa says, all are welcome. In fact, the brothers find it helpful to have parents and kids working out together.

“We see parents at kids’ soccer or baseball games, and they just watch,” Ghe says. “And the frustration builds because they expect everything from the kids. I think here, when the parents train with the kids, it provides not only a connection, but also an appreciation of how hard

it is. They’re less likely to push if they’re struggling to do the same things. Instead of pushing, they’re more likely to help each other out.”

“That’s what we want: a safe, family environment,” Rafa adds. “If you have a gym with black walls and a cage and guys walking around without shirts and a big painting of a monster ripping his T-shirt off, it’s too scary. You come here—the walls are all white, there’s art, it’s calm. We didn’t want this to be a fight club. We wanted this to be a place where people come to learn jiu jitsu: the techniques, the lifestyle. You don’t come here to fight; you come here to learn.”

And that’s rule No. 1. Well, actually, rule No. 1 is “Always be respectful,” but you get the idea.

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OC PEOPLE

PROFESSOR MORTUARY

GLENN BOWER

BY TAYLOR HAMBY

Whether you know him or not, the work of **GLENN BOWER** has probably touched you. As the longtime director of mortuary science at Cypress College, he or someone in his seven-person staff has likely taught someone at the center of one of the most emotionally trying times of your life. The department is the only one of its kind at a community college in Southern California, one of just two such programs in the state. In his nearly 15 years as a full-time faculty member and years of previous experience as a new-hire trainer at various mortuaries, Bower has instructed funeral-service professionals now working in Orange County, Europe, Asia and South America.

"My favorite part of teaching would be the 'ah-ha' moment," Bower says. "Explaining something to a student and in the days or weeks or months to come, all of a sudden, the lights come on, and you can see the lights click on in their eyes, and they say, 'Okay, now I get it.' That's a great reward."

And according to Bower, the reward continues when he hears about students succeeding in the world of mortuary science. He says he loves to hear his current and former students "doing wonderful things with families and that they're truly appreciated, not just in the funeral home, but the community in which they're serving."

It's easy to mistake the funeral-service industry as a depressing or macabre industry, but Bower is quick to dispel that notion.

"It's a great business to be in to help people," he says. "This is an emotionally hazardous time. To lose somebody of such relational significance is very hard to do."

Many students who enroll in the program have experienced a loss themselves and want to comfort others who will inevitably mourn someone's passing. "Some had a great funeral experience, and they want to emulate that," explains Bower. "Most of the people coming through have that internal drive to help people."

Bower himself was a graduate of the program at Cypress College, enrolling after being laid off from the aerospace business in 1992 and at the suggestion of his brother-in-law, who was in the mortuary industry. In fact, all of the current faculty are Cypress College alumni. "I think we have a better success rate in the funeral industry because we've been in the seats as students," he says. "We know the expectations; we know what it takes to get through and be successful out in the workforce as well."

The program is so successful that about 70 percent of the students have a job lined up before graduation, even in this economy. (Guess Ben Franklin was right when he mused about death and taxes.) When not instructing students at Cypress College (this semester, he teaches anatomy and pathology, funeral service thanatology, and funeral service counseling), Bower volunteers as the chairman at Center Stage Theater and as part of the arts ministries at Messiah Lutheran in Yorba Linda. While funerals and community theater may not seem related on the surface, Bower says his work as a funeral director translates well to theater production. "If you think about it, funeral services are very much about presentation," he explains.

He also shares a passion for genealogy with his wife. While researching his family, Bower found out the funeral business was actually the family business, long after he became part of it. "My great-grandfather was a cabinet maker and casket maker back in Nebraska," he says. "I found that to be a little bit of family irony."

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WHEELIN' TOWARD FAME

JASON WHIPPLE

BY BRANDON FERGUSON

JASON WHIPPLE grabs a shiny, 20-inch, golden wheel from one of the shelves stacked with car wheels that towers above him. Futuristic-looking, with clean lines, it's like something off a massive robotic flower. He's showing off the products inside the 6,500-square-foot warehouse in Huntington Beach that's home to Rotiform, the company he started with business partner Brian Henderson in 2009. The wheel he holds is one of the standard offerings, designed by him and Henderson, designated WRW after Whipple's 1-year-old son, Waylon.

The impressive thing about what Whipple does isn't just found in the clean lines and tight look of the aluminum alloy wheels he sells, which adorn all types of cars from Subaru Imprezas to Porsche 911s. Rather, it's the way Rotiform found success during hard economic times in the least likely of ways—by machining, powder coating and assembling a product here in Orange County, then exporting it to Europe, Japan and China.

"Western car culture is huge over there right now," says Whipple. "I'm super-thankful that it's gone this way."

Standing at average height, his face framed by dark-rimmed glasses and short-cropped hair, Whipple speaks in a voice so low it occasionally dips below audible. It's difficult to reconcile such an unassuming personality with success in an industry as flashy as the automotive aftermarket. But when it comes to wheels, Whipple knows what people want.

"It's a way for people to express their personality through their cars," he says, explaining that Rotiform takes pride in selling a little slice of Orange County to the rest of the world. "That's a big part of what makes our brand.

Overseas customers and fans of ours really love the OC image. We call it palm trees and 80 degrees."

Friends said he was crazy when he decided to start a business during the Great Recession—especially when he and his partner quit stable jobs to embark on the venture. "It was the bottom of the bottom," he remembers. "We both quit our cushy corporate jobs. We had enough money to design and purchase a container's worth of wheels—about 9,000—and bet the farm on it."

The bet paid dividends, thanks in part to the enthusiasm of Asian markets. "It's nice to sell into those countries instead of buying," Whipple jokes. "We're getting our money back for a change."

Since 2009, Rotiform has watched its inventory grow from an offering of two wheels to more than 40 different designs. The driving force behind the product (pun intended) is a custom-car style described by a single monosyllabic word: stance.

"That's our core market," says Whipple. "The stance scene is focused on making your car look as aggressive as possible."

This is achieved by how flush the wheels are aligned with the side panels and bumpers—a real pain in the ass to accomplish when "every millimeter counts" and the customer looks at the finished product under a proverbial microscope. To achieve such a look, Whipple and his team tailor each wheel to the customer's car. And though the process can at times be painstaking and trying, Whipple says it's ultimately about achieving an uncomplicated look.

"You don't have to throw everything on the car to get people to look," he says. "You just have to do things well."

DOYENNE OF DOGE

MASAKO YAMAMOTO

BY TAYLOR HAMBY



OC PEOPLE

MASAKO YAMAMOTO remembers when her father brought home two Shiba Inus some 25 years ago from their native Japan; the family had no idea what they were signing up for. They had had dogs before, but Shiba Inus aren't like most: They're small, furry balls of fiery attitude and stubborn independence.

The breed was declared a Natural Living Monument by the Japanese government in 1936, but it was only recently that they became the unofficial dog of the Internet thanks to viral memes and online phenomena featuring Shiba Inus such as Doge, Menswear Dog and the Puppy Cam of 2008. But you can't be deceived by their cuteness or Internet fame.

"They're a challenging breed," Yamamoto says, "but I think that's the part I like most. You can't use your typical training techniques. Watching Cesar Millan doesn't teach you everything you need to know to work with this breed."

Yamamoto eventually learned the tenets of effective Shiba ownership—such as consistency and always having a pocketful of treats—and currently lives with Shibas five,

six and seven (named Yumi, Winnie and Bravo, respectively) at her home in Long Beach. In 2007, Yamamoto took the first steps that would lead her from Shiba-lover to Shiba savior.

After her fourth Shiba Inu, Princess, passed away, Yamamoto reached out to a group of ladies in Los Angeles County who informally rescued Shibas. The rescue group brought over a rather rambunctious male, who was a bit too high-energy for the elderly shepherd mix Yamamoto had at home. Though that Shiba didn't work out, the group felt that since she knew so much about the breed, they would love her help as a foster home to care for Shibas until they found their "forever" homes. Yamamoto happily agreed, but after she realized she was spending quite a bit of money playing host and finding homes for several pups, she thought it best to start her own nonprofit charity.

As fate would have it, Yamamoto's day job as an incentive-programs supervisor at Toyota was more than accommodating. "[Toyota] really encourages employees to do charity work. If you start your own charity

or are on the board of a charity, they give out grants." So in 2011, Los Alamitos-based Saving Shibas Inc. was born.

The dogs come to Saving Shibas in a few ways. Some first-time Shiba owners fall into the same situation Yamamoto's family did and find themselves unprepared for the hard work it takes to raise such a challenging breed. As such, Shibas are particularly susceptible to being surrendered to local rescues by their owners. Yamamoto also scans local animal shelters for Shibas and will adopt them if it looks like the dogs won't be otherwise adopted.

She fosters some dogs (and helps others find loving homes), reviews applications, assesses the dogs' needs while they're in Saving Shibas' care, visits potential applicants' homes, and oversees trial adoptions. "I don't have much free time," she says with a smile.

Though the breed continues to grow in popularity here in the States, Yamamoto is happy with the size of the rescue: small but mighty, not unlike the breed it saves. "There's a lot that I do for the rescue," Yamamoto says. "I like that it's small. I hope it stays the same size in the next five to 10 years."



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MUJER EN MOVIMIENTO

ANA SIRIA URZUA

BY GABRIEL SAN ROMÁN

ANA SIRIA URZUA has led a life of transitions. Born in Colima, Mexico, Urzua came to Santa Ana as a 2-year-old with her mother after her father had already crossed. Once settled, the future activist's father found work at the local Mexican consulate. "That was formative for me in that I had my Mexican identity always present," Urzua recalls. Eventually, her mother also worked at the consulate; there, the family met Socorro Sarmiento, one of the founders of Santa Ana's El Centro Cultural de Mexico, the pioneering community space that has served as a finishing school for OC Chicano activists for the past decade.

At age 15, Urzua began taking son jarocho classes there. She learned the instruments, developed her singing voice and joined Son del Centro, the in-house musical group that teaches free classes to all and performs worldwide.

"What I remember the most about getting involved with Son del Centro was the [Coalition of Immokalee Workers]," she says, referring to the coalition whose picketing of Taco Bell's Irvine headquarters a decade ago over tomato prices and working conditions in Florida's fields still resonates in the county's activist circles. "I remember participating in the hunger strikes, and that's really when my cultural identity took on a political slant."

As Urzua pursued a degree in anthropology at UC Irvine, she stayed close to the Centro, doing community organizing while applying her smarts to Santa Ana. "In college, I ended up working with [anthropology professor] Michael Montoya on my senior thesis that I wrote on gentrification and displacement," she says. Urzua did interviews with residents getting the boot from what is now the Station District in Santa Ana.

After graduating in '08, she began organizing with Orange County Communities Organized for Responsible Development (OCCORD), where Urzua became one of the leading advocates for Santa Ana's Sunshine Ordinance for greater transparency. "I always felt like I had my stuff together," she says of her life at that point, "but I didn't feel satisfied." So she left her apartment, got rid of most of her stuff and decided to trek around Latin America, visiting six countries in 10 months, with Belize being the first and most memorable stop.

"I remember washing in the river with my friend Carmen," she says. "I was looking around, and there were woodpeckers everywhere. We obviously sing about that stuff in son jarocho, but I hadn't seen that."

Her friend said to her, "Imagine right now you'd be in your dirty-ass car, running late to your next meeting," driving the point home further. At the end of her sojourn, she returned to Santa Ana and quickly involved herself even more, now as campaign coordinator for Santa Ana Building Healthy Communities. "I felt like I could play a role, coming back in my community and making changes."

One of those efforts is the Boys and Men of Color initiative and their work on restorative justice. Urzua, now 27, rattles off policies that changed the profile of a typical person in the juvenile-justice system from a white runaway girl three decades ago to today's brown and black youth. "Once we know how it happened, then we have the ability of reimagining what it ought to be," she says, adding that she envisions a similar process for all facets of city life.

Urzua's building a healthy version of herself, too, which means spending more time with those who matter and living with others committed to producing more and consuming less. "It's my own personal transformation, which is tied to our collective transformation," she says. "Unless we look at ourselves and how we live, we're all talk."

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LEAP OF FAITH

DIANE GOLDSTEIN

BY NICK SCHOU

One of the leading figures in Orange County's movement to legalize marijuana used to arrest people for smoking it. As a cop in Redondo Beach during the 1980s and 1990s, **DIANE GOLDSTEIN** worked in the police department's special investigative unit, which essentially functioned as a narcotics squad. She loved being a cop, enough that she became the city's first female officer to reach the rank of lieutenant. After nearly three decades on the force, she retired in 2004. It was then that she started to question whether going after drugs was the right career choice.

A Tustin resident since 1994, Goldstein never imagined she'd become an anti-drug-war activist. But in 2007, her brother died of a drug overdose. His death reminded her of something that had always bugged her about police work: Every time you arrested a drug dealer, another one would pop up. Meanwhile, criminalizing the behavior of drug addicts did absolutely nothing to help them and arguably drew important resources away from treating their illnesses.

"What the drug war has caused me to really ask is what is ultimately the role of policing," she says. "The drug war really turned us from serving our constituents. We're peace officers. There is a significant difference between being a peace officer and engaging in this war mentality and policing people and stigmatizing large segments of our society."

Looking back, Goldstein says, she'd known that the War On Drugs was doomed to failure ever since Judge Jim Gray officially declared it so on the steps of the Orange County Courthouse some two decades ago. But it wasn't until 2009 that Goldstein took steps to actually end it by joining the campaign for Proposition 19, which would have legalized recreational marijuana in California; the measure failed at the polls under a withering assault by law-enforcement lobbying groups.

That year, she also joined Law Enforcement Against Prohibition (LEAP), the sole cop group that openly opposes the drug war. Goldstein says she understands why many law-enforcement officials oppose legalization. "Prohibition makes law enforcement's job easier," she says. "One of the biggest reasons I hear from cops for why they oppose legal marijuana is that it will diminish probable cause to arrest people."

Goldstein is currently working on behalf of LEAP with the Drug Policy Alliance to get another legalization proposal before the voters by 2016, seeing how the state's elected leadership remains beholden to the reefer-madness lobby.

"The police chiefs and officer unions are doing anything they can to impede reform on marijuana and drug policy," says Goldstein. "Of course they are opposing it because if marijuana is legal, they will not make as much money. . . . It's all about the money. We need to evolve as a society. Everyone is demanding it."

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KING OF THE VAPES

KEVIN DRAKE

BY LP HASTINGS

"It's not that I'm a troublemaker," **KEVIN DRAKE** says, smiling across the table at his girlfriend/business partner, Meg Strouse (who once worked for *OC Weekly*). "I just don't like to be told what to do."

He's the owner of e-liquid company Drake's Vapes, but the thin, 34-year-old with bright blue eyes doesn't resemble a bro blowing obnoxious plumes of smoke in public. Instead, Drake's face is the kind needed by the vape community to gain mainstream acceptance: a serious entrepreneur, constantly working to make Drake's and Vape Goddess, Strouse's company, the most top-of-the-line, professional and safe e-liquid companies out there.

Drake doesn't come from business school or even the suit-and-tie world. It's been an arduous journey from an ideal California childhood to being a rock star to drunken debauchery to prison time to finally landing as a mellow, handpan-playing, small business owner. By 18, he was expelled from two schools and constantly getting in trouble with police, whether for graffiti or reckless driving. At 22, Drake joined Jared Leto's band, Thirty Seconds to Mars. "That was when my alcoholism started," he says. "It's not their fault; it's just tour life."

The combination of being on the road for months at a time combined with Leto's nightly reviews of each show, broken down frame by frame, made Drake go off the deep end. He quit the band after a couple of years, and then slinked into a booze-filled world that reached its nadir in 2007, when Drake faced his second DUI charge and was dropped into a nine-month in-patient rehab. After that, it was straight to Jamestown State Prison and Fire Camp for 44 months. Drake's daughter was born while he was there. "There's gotta be a yin to the yang," he says. "If you go that far into your own hell, you need to come back up."

When Drake was finally released, he was broke. He quit smoking at the request of his daughter and discovered e-cigarettes, the industry that would re-define his life. "I love creating flavors, the passion, the creativity," Drake enthuses. "I'll spend 10 hours a day trying to perfect a flavor." He's already worked on making his products something the FDA will approve. "We're working with a professional distributor called eGains and moving production to an OSHA-certified facility."

Yet it goes beyond the physical product. Drake says he's up against not only Big Tobacco, but also distasteful, cultural images associated with vaping. "We know tobacco companies are going to come after vape companies one day, and being a mom-and-pop shop isn't going to work," he says. "We need to be able to stand up to them."

While Drake is a big supporter of regulation, he also worries about the social implications. "I have a problem when women are treated like objects, and you see that in the vape industry," he says. "That's why [Drake's Vapes and Vape Goddess] want to empower women. We've realized it isn't a fad and want to elevate."

Nowadays, Drake plays music with his band Polaroid Kiss and strives to improve his business. "That's what the American Dream is for me," he says. "I just want to play music and use my money to help people."

OC PEOPLE



SANTA ANA'S TWO JEFFS

JEFF D. HALL AND JEFF JENSEN

BY GUSTAVO ARELLANO

For **JEFF JENSEN**, the moment he realized he wanted to go into business with **JEFF D. HALL** was early one morning, after a night-time of partying. When Jensen woke up with a hangover before the break of dawn in his Orange apartment, he saw Hall applying the finishing touches to dozens of ramekins of crème brûlée he was preparing for class at Orange Coast College.

"I told Jeff, 'Dude, what are you doing up already?'" Jensen says. "And he said, 'Working.'"

For Hall, the sealing of their eventual partnership was somewhere different: Spearmint Rhino in Las Vegas, while both were partying—"But after a long day of work," he makes sure to point out with a hearty laugh.

"Work hard, play hard" is the mantra of Hall and Jensen's two restaurants, Chapter One: The Modern Local, and C4 Deli: Cure for the Common in Santa Ana. The former, opened in 2011, is famous countywide for its large, boisterous scene anchored by fine dining and the spectacular cocktails of bartender Drew Tripp; C4 opened last year to instantaneous acclaim for its sandwiches, beers, cured meats, pickled eggs and easier-going atmosphere. Each is a reflection of the two Jeffs, guys who one moment are buying shots for customers, the next moment stepping outside to place a food order.

"We're cut from the same cloth," says Jensen (known as JJ to staff at the two restaurants to differentiate him from Hall). "We see things the same way—if you're not hustling, you're not moving forward."

The two came to running their restaurants from different roads. Jensen, born and raised in Santa Ana, worked for a Chevy dealership before heading off to Las Vegas to moonlight at the Cannery Casino, where he did "a bit of everything." Hall, on the other hand, worked for "tons of places—PF Chang's, Cheesecake Factory, Baskin-Robbins, you name it"—before eventually enrolling at OCC's culinary program. From there, he got a job with the Auld Dubliner chain, hiring Jensen to take over for him when Hall helped to open Haven Gastropub in Orange. In early 2011, he secured the financing for what would become Chapter One and approached Jensen to join him; the promises made over crème brûlée and gyrating honeys was finally complete.

The two aren't content with their twin restaurants, however; plans are in the works for a Newport Beach concept, and "if the right situation brings the right opportunity, we'll do it," Hall says. "But we'll never cannibalize our own concepts. And we'll always make sure to keep that personal touch. Whatever we do are pubs at heart—public houses, places where people can go in and be treated with respect."



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OUR DEAN OF BREAD

DEAN KIM

BY EDWIN COEI

Like most people who bake bread for a living, **DEAN KIM** gets up at an ungodly hour and goes home when the rest of us are already in our pajamas. But he wouldn't have it any other way. "How many people do you know look forward to punching out?" he says. "To me, it's a different thing. I love being there; I don't consider it work. It's crazy—I'm being paid for doing something that isn't work to me."

As the owner and head baker of OC Baking Co., Kim is arguably the most celebrated bread baker our county has ever seen. In the less than five years since he opened it, his OC Baking Co. has become the go-to supplier of bread for about 100 restaurants, including Anaheim's THE RANCH. Kim is humble about his success. "I don't think I'm the best baker in the world," he says. "I have a lot to learn."

He credits the close-knit OC chef community for its support, but it's the bread that sells itself. If you had a dinner roll at an Orange County restaurant and marveled at how the crust crackles just so, the crumb fluffy and flavorful, chances are it was made by Kim and his crew at an anonymous

industrial office park in Orange cradled by the 91, 55 and 57 freeways.

Born in 1971 in Glendale to a Swedish father and a Korean mother, Kim describes his upbringing as "meat and potatoes" rather than "rice and kimchi." He didn't catch the baking bug until college at UC Berkeley. He was working part-time at Noah's Bagels when he realized flour could be developed into a beautiful thing. "I just remember the smell of those bagels," he recalls. "It was so intoxicating. This was one of the best things I ever smelled in my life." Baking that first bagel also made him see that if he put his heart into it, he could do well and have a good living.

From that point on, he dove into the culinary world, peeling potatoes, working his way up, observing and learning everything he could. Kim got a proper culinary education at American Institute of Baking and the San Francisco Baking Institute; he even went to Rome to round out his studies. He came to settle in Orange County, becoming executive baker at Breads N Spreads in Mission Viejo. It was then that local chefs took notice.

Seeing and tasting the superior product he was making, they egged him on to open his own bakery. Kim was hesitant at first, but his wife—who is a CPA and now does the books for the company—finally convinced him to go for it. "I was very immature," he says. "I don't think I was ready to open this bakery four years ago, but my wife told me I'm not getting younger." They opened OC Baking Co. a year after they got married, and the rest is rising, delicious history. "It worked out really well for us."

As for the future, he's happy with keeping his bakery local. He only sells to the public every Saturday at the Orange Certified Farmer's Market and is known to refuse accounts that are too far, telling them, "If I can't get to you within a half-hour, there's no reason for me to even do your bread for you." He foresees OC Baking Co. eventually growing into a comfortable size, but he doesn't want to broaden too far, reasoning that bread is a precious, perishable thing. "I don't think my mother in Washington should be able to buy my bread."

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LA MEZCALERA

CECILIA RÍOS MURRIETA

BY YESENIA VARELA



CECILIA RÍOS MURRIETA eases a cork out of a tall bottle with a silhouette of a woman wearing pinup-style victory rolls on its label. “This is *pechuga*,” she says to a group of attendees at the Chuck Jones Center for Creativity at last year’s Patchwork Edible event. A clear, fragrant liquid splashes against the side of glasses as she pours samples and explains that this is a celebratory mezcal, re-distilled with the bounty of the harvest thrown into the still and a whole turkey breast suspended above the level of the liquid.

“It sounds weird, but there’s no actual meat in the bottle,” she says. “It’s just the essence of the turkey, which ties together all the fruit.”

Apprehensive looks turn to relief, as a group of people who may never have tried anything more exotic than tequila take their first forays into the world of La Niña del Mezcal, her buzzed-about attempt to make Southern California the vanguard of a growing love for regional Mexican spirits.

Murrieta was born in Mexico City, but she moved to Anaheim as a child and enrolled at Stoddard Elementary; after five years, the family returned to Cuernavaca, but her binational identity had already been forged. “Once you’ve lived here and you go back, it’s never the same,” she says. She spent her summer holidays with cousins in Anaheim and now splits her time between Orange County, Mexico City and Oaxaca, where she has developed relationships with *palenqueros*, liquor distillers in the far-flung, dusty, rural mountain villages where mezcal originated.

She was introduced to mezcal by a Oaxacan friend of her brother, and she fell in love with the smoky, sharp spirit. Murrieta tried to share her love of mezcal with her friends at the Instituto Tecnológico Autónomo de México, but they rejected it as *campesino* hooch, meant to be drunk in low-class rural cantinas. Nevertheless, Murrieta pushed into the mezcal world, rightfully banking on its current status as Mexico’s It liquor. The first deal, for mezcal *espadín*, sealed with a handshake in the cobblestone streets of Santiago Matatlán, Oaxaca, was the hardest; the *palenquero*’s contribution to the deal was the mezcal itself, and the rest was up to Murrieta—licensing, bottling, labeling, marketing, sales. Her family cobbled together as much money as they could, and Murrieta set to work, introducing the high-end bars of Mexico City to her mezcal.

Returning to Anaheim, Murrieta brought as many bottles as she could legally carry through customs and started pouring samples, hoping the cocktail renaissance in this country combined with Los Angeles’ long-standing love for tequila would spark interest in her product. It’s working; there are now agave spirit bars in Los Angeles and San Diego, there are bottles of La Niña del Mezcal on bars in Orange County, and an increasing line of varietals will soon be available, from *madrecuixe* (a tall, yucca-like agave) to *tobalá* (a fiery, ultra-smoky mezcal from a squat, fat agave that grows only in the shade of tall trees).

Murrieta is leading a contingent of bartenders and cocktail aficionados on a tour of Oaxaca soon, knowing that *estadounidenses* who travel often bring back demand for the products they’ve tasted abroad. Meanwhile, when she’s in Anaheim, she’ll go to bars that serve La Niña del Mezcal and just sip it neat, reveling in the fruits—destined for *pechuga* or not—of her labor.

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ACTIVIST WITH AN ACENDA

STEPHAN 'BAX' BAXTER

BY DAVE BARTON

The black-framed glasses come off the face of **STEPHAN "BAX" BAXTER** and clunk onto the table between us. His shock of gray-ing, flyaway, un-styled Jim Jarmusch-esque hair spills into his face, then is moved quickly with a flick of his hand. We're talking about Kelly Thomas, and the conversation, long and lively, becomes even more animated. Baxter knew the schizophrenic homeless man, gave him hand-outs, even let him sleep on his couch and use his shower when the weather was inclement, and he's furious about the "not guilty" verdict handed to two of the police officers who beat him to death.

"A troubled human being, one of the weakest in our community," he seethes, "destroyed by the Fullerton PD and enabled by their leadership. It goes against the fucking core of me."

Currently owner/curator of the Egan Gallery in Fullerton, Baxter is the founder/organizer of the socially conscious fund-raising entity Art With an Agenda, which stages exhibitions built around a charitable cause, including marriage equality, homelessness, and one centered on the Kelly Thomas killing in 2012 that drew national attention. Such a public presence is the culmination of an unlikely transformation: The son of conservative Catholic parents, Baxter was a shy outsider growing up in Glasgow with bad skin and a wicked stutter. Slow disillusion with the church and the liberation of punk-rock music moved him in a different direction than the priesthood: the arts.

"I tried everything: punk-rock band, standup comic, writing fanzines," he says. But Baxter lacked the required focus, switching from art history to political science in college before dropping out altogether after a bad breakup with a girlfriend. He never went back, despite being a few credits shy of a degree, instead taking paralegal classes and working in the offices of flamboyant lawyer Alan M. May. A former Nixon White House aide, decorated Green Beret, pro bono champion for the Vietnamese community and gay man who died of AIDS in 1991, May became an important mentor to Baxter, encouraging the young man to go from being "someone who didn't speak out . . . to someone who did."

He bows gracefully to Hibbleton Gallery curator Jesse La Tour as the first person in the community to make it a point to ask Fullerton's city government about Thomas' beating, following the proceedings himself initially only as a "member of the pack." But Baxter's eventual notoriety as an activist able to speak directly to the heart of Thomas' death with eloquence and passion (as well as profane fury if he feels he's being misunderstood) has made him a lightning rod for the ire of police families. Even individuals who don't know his personal connection to the case and random strangers have spouted abuse at him, even, one time, while waiting in a Ralphs check-out line to buy milk and cereal.

Baxter is haunted by the standard bane of activists: not seeing what you fight for happen during your lifetime. "While my goals haven't been accomplished, I know I've had an effect," he says. "It mitigates the collateral damage." Unfortunately, that collateral damage is the collapse of his marriage, the fact that he's no longer a golden boy at work, and the loss of several close friendships, as well as the shitty health, insomnia and forgetfulness that signals depression.

"Outrage itself has value. . . . It means something," he says. "Society failed Kelly not because he was homeless, but because he wasn't a cop. We didn't know that before, and we do now."

He tries to keep things in perspective: "Society is built for me. I'm white, privileged. I can bounce back. I'm not going anywhere," he proclaims. "I'm still focused on creating an asshole-free Fullerton."

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URBAN CURATOR

TYSON PRUONG

BY AIMEE MURILLO

The streets of downtown Santa Ana are barren on a cold Tuesday night, save for a space on Fourth Street where members of the Santa Ana art collective Konsept meet to discuss plans for the next Downtown Art Walk. The collection of pizza boxes, bags of chips and soda cans strewn around the snack table add to the relaxed vibe in the room, which serves as headquarters, studio and gallery space all in one. Founder and leader **TYSON PRUONG** is wearing nicely ironed, office-appropriate dress clothes—seemingly strange apparel for a guy who mostly hangs around laid-back artists and musicians.

"I'm dressed up every day, except for days when I don't go out," he says. "I meet with artists all day and go to meetings in the city, so for me, it's really cool for people to really notice that you're serious about what you're doing."

Konsept has made an impression on OC's street art scene in the past year. Formed of artists, musicians, designers and videographers from college age to working adults, each member brings his or her strength to the collective and to art projects that range from conceptual to stuff that can hang in your living room, public flash mobs to curated collections. And Pruong, who started Konsept with two buddies as a hip-hop trio, is the captain, planning and networking for his talented crew.

"I do all the booking, promotions, organizing," he says. "And I also look for opportunities for gigs for the artists. Konsept is what

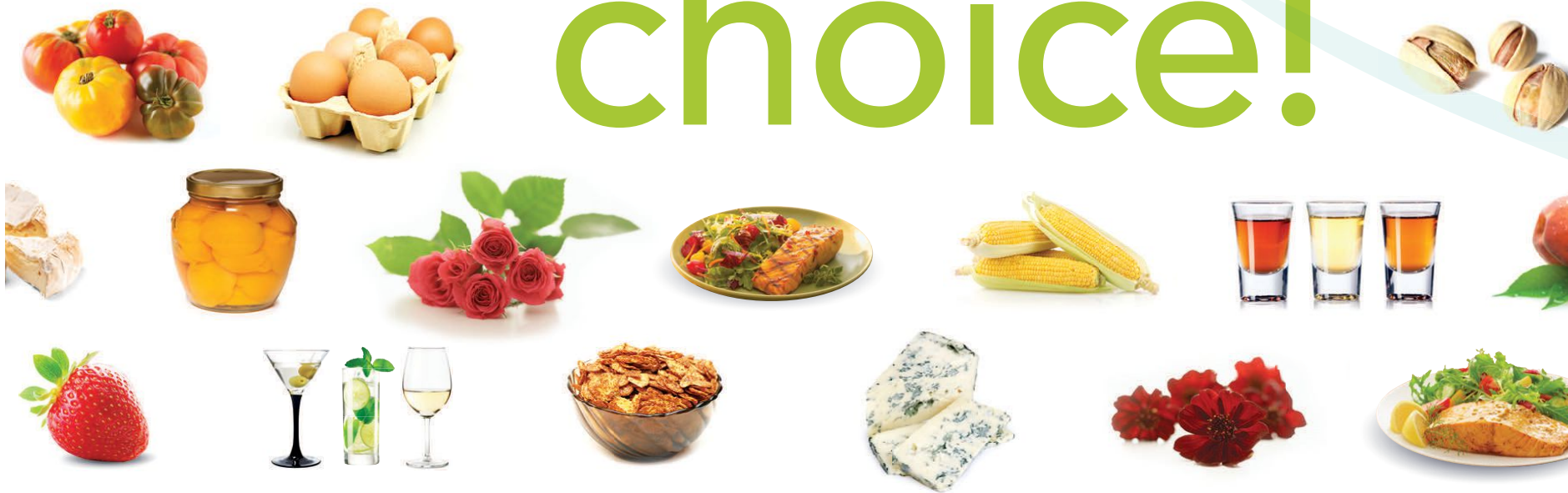
I do full-time; this is my all or nothing. I used to work a regular day job, but I need to be in meetings with people and constantly be on social media. It's stressful, but it's the good kind of stress, so I'm happy."

A Santa Ana native, Pruong admits that as a youth, he wasn't attracted to the downtown art scene because of its lack of street art. Instead, he gravitated toward the hip-hop and breakdancing scene offered at Saint City Sessions, where he met Platinum Ink Art Studio owner Matthew Rios, who invited Pruong to curate his own art show. From there, he got his first taste of planning community events for his artist friends. "At that time, there wasn't much opportunity to get your work out there," Pruong says, "but Matthew provided me with a place for free, helped me build my own network and got me into helping out the community."

With several musical residencies and multiple art shows every month, Konsept has become a hot name in Santa Ana. Local businesses, bands and artists constantly hit up Pruong to be included in the next big Konsept happening, but Pruong remains dedicated to his original fan base.

"All of our events are different, so we draw in different people all the time, but we still have the same support system of family and friends," he says. "This city is home, so we want to stay true to the area and show that this is what our city is all about."

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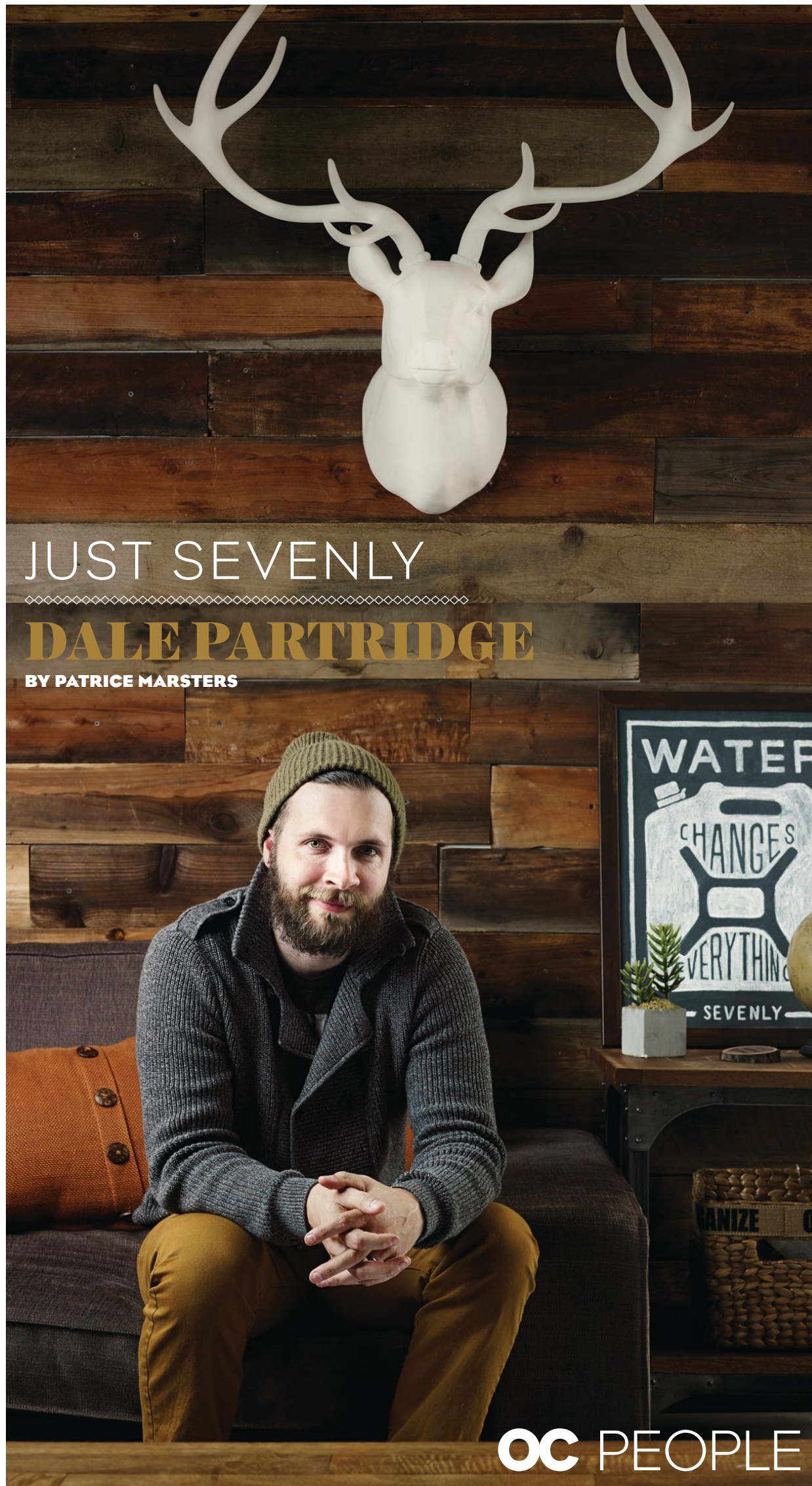


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JUST SEVENLY

DALE PARTRIDGE

BY PATRICE MARSTERS

OC PEOPLE

Sevenly's **DALE PARTRIDGE** is on a quest to "achieve a more truthful existence." To do so, he's on a path to achieve what Proverbs describes as "crowns to a man": an excellent wife, wisdom, wealth, the gray hair of the righteous and grandchildren.

As a teen, Partridge was something of a baseball star in his hometown of Alta Loma. But in a series game in San Diego, he went to throw a pitch, and "my elbow exploded," he recalls. "Everyone knew I would never play baseball again. It was a crazy moment in my life."

But he didn't have time to wallow in the tragedy; the 17-year-old had a side business to focus on. Actually, by that point, Partridge had already started a few side businesses, including an in-home personal-training and massage-therapy business. After he sold that company, he started a rock-climbing gym with some friends. When Partridge was fired from that enterprise, he says, he was left to ponder his next move. "I thought, 'Holy crap, what am I going to do?'"

An accident while rock climbing left him with such bad vertigo that he almost couldn't move without nausea, landing him in a depressing place. "Nothing matters if you are unhealthy," he says. Fed up with the lack of control in his own life, Partridge started some new ventures, including a faith-based identity conference and a book (the now-out-of-print *Make It Happen: 30 Steps Young Entrepreneurs Take to Start Great Companies*), looking this time to make a difference.

He also started freelancing at a creative agency, where he met Aaron Chavez. The two were buying and selling "social media real estate," managing and owning pages on Facebook, YouTube and others. It was during a meeting, he says, that another epiphany came to him: "What can we do to blend purpose and profit?"

Partridge took all the *wisdom* of business ownership he had acquired and, with Chavez, started Sevenly in 2011. The company donates \$7 from every sale of specially designed T-shirts, posters, reusable bags and so forth to a chosen charity of the week. Every seven days, a different charity and new designs are posted. "Ninety-five percent of all people by age 25 have never given to charity," he says. "You don't understand generosity until you've given."

In the midst of all this, on Feb. 14, 2011, he married Veronica, acquiring his own great wife. He was just 24, and by June of that year, Partridge was running a new business out of his Corona living room. "[Sevenly] totally changed my marriage," he says. "It re-defined what success looks like in my life."

For inspiration, he focused on people whom he thought of as the most successful, from biblical characters to reality-TV dad Jim Bob Duggar. He looked at the amount of joy Duggar had—kids who love each other and a great wife—and the strategy he used to accumulate wealth. Partridge began to see *wealth* as being not only monetary, but also generosity. "My whole mission is to show that people matter," he says. "I want to lead a generation toward generosity."

And it's working. Assembling a "Type Team" to design the T-shirts and other products meant moving to a "more creative place." What was once about five people in Fullerton grew large enough to necessitate a move to more spacious digs in Costa Mesa, and now Sevenly is preparing to relocate back to Fullerton, this time into a former bank downtown. So far, Partridge's *righteous* company has raised more than \$3 million for various nonprofits. This success has allowed 28-year-old Partridge to step back from the CEO position. Now, he focuses on big projects, he says, as well as speaking on behalf of Sevenly. He's writing another book, *People Over Profit*. And he spends more family time—with his wife; newborn daughter, Aria; and adorable dog, Rolliie—at their cabin in Lake Arrowhead. "We're very much mountain people," he says. Punctuating this statement is the sign in his office: "The Mountains Are Calling."

He hopes to move his family to Bend, Oregon, in the next few years, while keeping operations in OC. In Bend, he says, he'll launch a restaurant that gives back. "I am addicted to achievement," Partridge explains.

The only crown that's left is *grandchildren*. Maybe Aria, born Jan. 6, can help with that someday.



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SING A SCHOLAR'S SONG

MARIA LAZAROVA

BY DAVE LIEBERMAN



As director of classical voice at Orange County School of the Arts, Dr. **MARIA LAZAROVA** says the skills she inculcates into her charges—many of whom go on to prestigious schools such as Julliard and Indiana University—are not necessarily specific to the classical-music industry. Take self-confidence, for example. “You have to be able to put your best self forward,” she says, “even if [it’s] not an audition situation. It could be a board room; it could be a sales job. You have to know that the person you’re projecting is you.”

She says it from experience. Lazarova was born in Bulgaria to two engineers. Under a program designed by Communist dictator Todor Zhivkov to win the trust of the Third World by sending its best and brightest to improve living conditions, her family was sent to North Africa when she was 6 years old; her father led a project to build a power plant in Libya, and Lazarova went with the rest of the family to live for three years in Algeria, where her mother taught. Hoping to escape the Iron Curtain regime, the family learned French, and then applied for refugee status in France at a time when Eastern Europeans, even white-collar workers, were viewed as the human effluvium of a failed system of economics and government.

A family friend who lived in Orange County sponsored them for refugee status in the United States instead. Though going to the U.S. was an alien concept for Cold War-era Bulgarians—“We might as well have been going to the moon,” Lazarova says—they established a foothold here and began to work to make their lives better. As a student living in an economically disadvantaged part of Anaheim, Lazarova received a one-year scholarship to study voice for half an hour each week with the Pacific Chorale; she’s still heavily involved with the group and continues to study with it. As her parents started to make more money, they started to be able to afford to send her to study music.

However, it was to be an amusing hobby, not a career. Lazarova enrolled in pre-med at Cal State Long Beach, then started to work in mortgage processing before looking to her voice for an escape from that soul-deadening job. She quit and went to USC’s Thornton School of Music, from which she received master’s and doctorate degrees. Determined to not spend her life doing something she hated, Lazarova cast about for jobs in music, specifically those involving teaching. She applied for and was hired as the director of the Classical Voice Conservatory, tasked with creating the 13th conservatory at Orange County School of the Arts in 2009, and diversifying the school’s opera program to include all classical vocal music; she also runs a private voice studio in Santa Ana and gives voice lessons at Long Beach State on the side.

Over the past five years, Lazarova has created Orange County’s premier vocal school for youth, wearing every possible hat in the process. “I work six days a week, and I don’t have a secretary,” she says. “I do it all myself.” That includes unglamorous, low-profile tasks such as organizing homework and collecting permission slips, as well as such high-profile work as producing the school’s annual opera (this year, it’s *Cinderella*).

“I couldn’t read music until I was 18 years old,” she says. “That influences everything I do to prepare these children. I want them to get an earlier start than I did.”

OC PEOPLE

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HE WANTS TO BELIEVE

MICHAEL DENNIN

BY R. SCOTT MOXLEY



OC PEOPLE

You may have seen **MICHAEL DENNIN** featured on the History Channel's *Ancient Aliens*. No, he's not the dude with the nuclear-blast-blown hairdo and cocksure answers to life's mysteries. On a cable-TV series that espouses spaceship-arriving, extraterrestrial contacts throughout civilization, Dennin—a professor of physics and astronomy at UC Irvine—is the calm voice of reason.

"There is a lot that's hard to explain," says the amiable Connecticut native, who has worked at the university for 17 years. "There could be alien life very different from us. But if we'd been visited by aliens, I can't imagine it could be kept a secret."

In the scientific community, *Ancient Aliens* is considered popcorn entertainment, and Chris White's *Ancient Aliens Debunked* documentary offers piercing criticism, but Dennin is elated to have appeared in episodes on all six seasons.

"People ask me why I'm involved," he says on a recent afternoon inside his cramped, cluttered campus office. "Because I can help put real science into it, and the show raises really interesting questions."

The Irvine resident, husband to a wife who teaches at Mater Dei High School and father of three daughters, is a firm believer in public outreach on science. Because of the show, he is recognized in airports, coffee shops and malls across the nation. He has earned numerous teaching honors, created an award-winning online course, gives inspiring public speeches, makes himself available to journalists and is presently writing two books. One is a textbook for non-science majors, and the other is a 10-chapter book for the general public, tentatively titled *God Is The Ultimate Superhero*, that will dovetail with his Catholic beliefs.

"It's about how science enhances faith as opposed to being opposite to it," says Dennin, a graduate of Princeton University and UC Santa Barbara. He grew up loving all the *Star Wars* and *Star Trek* films, *Friends*, and anything with Michael J. Fox, as well as science-fiction stories by Isaac Asimov. "When I was a kid, my biggest interest was in how to get into outer space."

While he was terrified of giving oral reports in elementary school, he has developed into a professor at ease addressing large groups. Cracking a smile, Dennin says he discovered as an adult that he's "a partially frustrated actor who loves to ham it up." He gave "a science talk" in 2013 at an international UFO Congress in Arizona, and, though more skeptical than the attendees, he shares their fascination with space-travel concepts.

"I know a guy who is a special-effects expert, and he studies UFO [footage]," Dennin says. "He tells me that he has not yet seen one that he can't explain."

But Dennin enjoys wondering about future possibilities, saying, "Somewhere out there might be life that we run into someday."

One of the ways he's developed a reputation for offering enjoyable but challenging UCI courses is by using comic-book superheroes in his teaching. Students in his class create their own superheroes, give them special powers, and report on how the character's abilities do and don't align with known laws of physics.

"It's really fun," says the professor, who counts Spider-Man as his favorite superhero, although he's also particularly fond of the Batman portrayed in Christopher Nolan's *Dark Knight* series. For leisure, Dennin likes to take his family to Disneyland, coach youth soccer, read history books and play golf. But physics is never far from his attention. In his office, he becomes animated talking about advances we might see in a decade: photon-run computers and the cloaking of solid materials by bending light. It's almost otherworldly.

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TAKING A CHANCE



OANH NGUYEN

BY JOEL BEERS



OANH NGUYEN didn't grow up with a family that would "sit around the dinner table and talk about how our days went." His parents, who live seven minutes from the theater he helped to found 15 years ago, have been there once.

Considering that the then-2-year-old Nguyen and his parents fled Saigon on the last day in 1975 that American forces were in Vietnam, his family had a few more pressing things to worry about than how much money the school's pancake breakfast made for the band. Among them were basic survival, forging an identity and a future in a foreign country, and working for nearly 30 years on getting the rest of their family, including Nguyen's younger brother, out of Vietnam.

But while Nguyen's nuclear family may not adhere to the touchy-feely *Ozzie and Harriet* template, his extended family has provided him with the kind of personal and professional fulfillment that any first-generation American—hell, any American—would long for. The 40-year-old is artistic director and co-founder of the Chance Theater. Lots of theater companies have come, gone and persisted in Orange County over the past 50 years, but the Chance has done something that no legitimate storefront theater (i.e., one founded on nothing but two boards and a passion) other than South Coast Repertory can boast of: It's legit.

Theater didn't save his life, but it has absolutely given him purpose and direction. He has fashioned intimate relationships through launching a theater company—in the parched cultural landscape of that part of Anaheim defined mostly by the 91 freeway that flows through it—and by listening to and rubbing shoulders and sharing ideas with some of the highest-powered people in American professional theater.

The Chance recently doubled in size, moving a few doors from its original space. It pays all its actors and crew. It has raised more than \$500,000 in the first phase of its capital campaign. It's hammering out the details of a contract with Actor's Equity that will allow it to use union stage actors. And, maybe most difficult for an OC arts venue, Los Angeles knows it exists.

"We're not even close to being done yet," says Nguyen. "Our goal from day one was to be a professional mid-sized theater, and we're still just in the beginning of that."

Nguyen hasn't confined himself to the Chance. As an actor, he boasts a list of television and commercial credits. He's a producing associate director at SCR. He has received a \$90,000 grant from the Theatre Communications Group, and he always seems to be somewhere, talking and learning about theater. And while his list of acting and directing credits is long, he thinks his most valuable skill is a bit harder to quantify.

"I was in band in school, but you just kind of play what's on the sheet and don't really talk about it," he says. "There's no interpretation; you just do it. But there's a discussion around theater, a constant questioning of why and how we should do something. Of setting goals and trying to accomplish them. And I think people appreciate someone who can organize, and that's something I think I'm good at."

OC PEOPLE



OCWEEKLY

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BURLESQUE BOSS

YADI HURTADO

BY ERIN DEWITT



Orange County has seen an explosion of shimmies and shakes presented in burlesque revues over the past couple of years, thanks largely to Long Beach's Miss **YADI HURTADO**. She's the founder of Yadi Presents, the ambitious and imaginative burlesque institute that started when Hurtado began putting together rockabilly concerts.

"In 2010, I really loved the rockabilly scene and would go to rockabilly music shows a couple of times a month," Hurtado explains. "After a while, people would tell me that I should start producing my own shows. Like the many rockabilly shows I had attended, I decided to feature burlesque dancers. After a year of doing music shows, I felt like I wanted to do something more creative. I decided to do a fully themed burlesque show."

And the first Yadi Presents show, Candyland Burlesque, came to be.

The performance was an immediate success. "Once I did my first show, I was hooked!" Hurtado says. "I starting coming up with tons of ideas and soon would produce a monthly burlesque show."

It wasn't long before pompadors gave way to pasties, and her shows evolved into purely burlesque lineups with kitschy names such as Gotham Girls, Burlesque Bingo and this month's Reservoir Burlesque: The Quentin Tarantino Burlesque Film Festival Parody. Now, with a few years of experience, she's up to two shows regularly—one at Big's in Fullerton, plus a larger-scale theatrical production at the Yost Theater in Santa Ana—and there's plenty more of her burlesque bonanza in store. Hurtado recently partnered with Sort This Out Cellars to produce a burlesque soda six-pack featuring a half-dozen of her dancing beauties paired with classic flavors such as black cherry and cream soda. "My hope is to do a 'Gotham Girls' soda line this year!" she adds.

"I feel like burlesque in the OC/Long Beach area keeps getting bigger and better," Hurtado says of the scene she has helped to flourish. "I love many things about burlesque. I love that it allows me to be creative. I love that it allows women an avenue to express themselves through dance and glamour. I love to see ideas and concepts come to life in a burlesque routine. But, hands down, the best part of burlesque for me is all the friendships and wonderful memories it has given me. The amazing people I get to work with make me smile and make all the hard work of putting a show together worthwhile!"

Next up for Hurtado and her tasseled troops? "We hope to travel with three or four dancers to Europe this fall," she reveals. "Our dream would be to go to Paris, London and Barcelona."

OC PEOPLE

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You might recognize Zalkins as the star of Sublime's 1995 music video for their first hit song, "Date Rape," the uptempo ska-punk ditty about an unrepentant rapist who meets with jailhouse justice, which became the most requested song in KROQ history. He remembers getting the call from the band when they were staying somewhere in Texas during their breakout cross-country tour that year.

"Z-man, can you be in the video with Ron Jeremy?" they wanted to know. Zalkins readily agreed, knowing full well the assignment involved portraying not only one of the world's most despicable breed of criminals, but also the anal-rape victim of one of the porn industry's most notably rotund actors.

Zalkins didn't necessarily land the gig because of his acting skills. He grew up in Long Beach's Belmont Shore neighborhood and was childhood friends with Sublime members Eric Wilson, Bud Gaugh and Bradley Nowell. "I lived just about five houses away from Eric as a young boy and was one of the first people Bud met at Rogers Middle School," Zalkins says. "We all grew up together."

Growing up in Long Beach in the 1980s put him and his friends in the middle of an epic punk-rock scene. "All of our friends surfed together and played in bands together," he says. "It was a melting pot of extremely talented musicians playing backyard parties and punk-rock shows. When Sublime started playing collectively in their late teens, they had a really organic following of backyard parties and things getting burned down."

Zalkins remained close with Sublime as the band's success grew. "There were a lot of hangers-on but only a few people in the inner circle," he says, "and I was privileged to be in that."

Along with the music, of course, came booze and drugs. "All my high school years were centered on surfing and keg parties," he continues. "Some people died along the way from overdoses. We ran hard. We went deep and hard; we pushed limits and never intended to harm or bum anyone out, but that was generally the result—mayhem."

By the mid-1990s, Nowell had become hopelessly addicted to heroin. The band became notorious for unreliability, occasional moments of brilliance marred by no-shows and often disastrous performances. Zalkins recalls breaking up a fight between Nowell and Gaugh, who had recently left drug-rehabilitation therapy and was furious with his friend for failing to show up for a \$10,000 gig in San Francisco. "I got some 911 calls from Eric where I had to break up a massive brawl," Zalkins says. "Bud was beating him to a pulp. I took a few shots from Bud trying to break that up."

In May 1996, just months after the group's break-through success with "Date Rape," which had landed them a deal with MCA Records, Sublime headed to Northern California to prepare for a tour. Zalkins traveled with the band and was at what turned out to be their last show in Petaluma. "We were all drunk out of our minds," Zalkins says. "We all drove back to San Francisco—Brad, Eric and Bud and me. They had a sold-out gig the following night. Brad was sleeping on my chest."

According to Zalkins, he was one of the last people to see Nowell alive at the Ocean View Motel on May 25. Before he said goodnight to Nowell, they talked about how the singer, who had just become a father, missed his wife and son. "He tried calling me at 4 a.m.," Zalkins says. He slept through the call, and when he woke up hours later, he learned that Nowell had overdosed on heroin early that morning. "He was trying to get ahold of me, and I'll never know what he wanted to talk about," he says. "I just wish I could have known what I could have been there for. That haunted me for a lot of years. My addiction spiraled from there."

After finally kicking the pills more than a decade after Nowell's death, Zalkins began traveling all over the

country, speaking and helping families get loved ones into treatment. Two interventions stand out in Zalkin's memory. One involved a 21-year-old man in Newport Beach who had wrestled in high school. "He simply refused to go into treatment despite the pleas from the family for him to get help," Zalkins says. Finally, the father challenged his son to a wrestling match, with the condition that his son check himself into a hospital if he lost. "Next thing you know, there is a full-blown wrestling match in front of 10 family members, and it was intense. The dad won; the kid tapped out. . . . I took the young man into treatment, and he wanted nothing to do with it, but just recently, he celebrated a year of being clean and sober."

Another case involved a twentysomething woman in New York, the daughter of a Wall Street broker. "She would not go into treatment unless I flew back to Orange County with her cat," Zalkins says. "I had to get all of this special gourmet cat food before she would even go to the airport with me. But she ultimately went—with the cat, of course. I was able to get the pet to a family friend in Laguna Beach for the 60 days she was in treatment."

On Feb. 17, Zalkins celebrated seven years of sobriety. "My whole purpose is to help an addicted individual find recovery, a new path and a life worth living," he says. "When people hear how drastic and dire my addiction was, it gives them hope that if I got well, they can, too."

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GUARDIAN OF THE DOLL HUT

MICHAEL 'MAC' MCGARVEY

BY NATE JACKSON

In December 2012, the Doll Hut's tiny roomful of locals were sobbing in their beers and shouting in the streets after the Yeastie Boys played the last scheduled gig at the iconic punk club. Music fans were sure the place was done, a chapter in our local music history closed forever, as the new owners planned to turn it into a Latino bar.

But a year after the club's supposed extinction, the Doll Hut remains alive thanks to former show promoter **MICHAEL "MAC" MCGARVEY** and his longtime girlfriend, Tammy Butler. They bought the place from the previous owners and rehabbed it back to its former self. That just meant stamping out the bright colors, putting some blood and sweat back on the floor, and slapping band stickers on every wall. And suddenly, the world was right again.

"Everybody's really happy it's come back, and people keep thanking me," says McGarvey, a husky, bearded 38-year-old Long Beach native. "Everyone has special feelings about the Hut, and there has really been an outpouring of help and well-wishers."

McGarvey, who booked shows at the place from November 2009 until its final day in 2012, says that he wanted to buy the place last year, but it didn't work out. Luckily, the then-owners decided the little punk roadhouse wasn't for them anymore—confirming once and for all that if the Doll Hut isn't going to

serve cheap beer and loud, abrasive music, it might as well be leveled. Seeing a new opportunity to grab the Hut, McGarvey jumped on it. Officially open since Jan. 2, it was christened by local bands Civil Disgust, Slave Labor Union, PROST and DMF.

"I put an announcement up on Facebook [on New Year's Eve], and I had a lineup for a show put together by about 5:30 the next morning," McGarvey says. "The next day, we put in the sound and did the show. So I [was] just hitting the ground running. I had to do this—it was unexpected—so the first couple of months is gonna be pretty sketchy. . . . All those people who cried and said they missed it, we'd like them to come out and support."

He and Butler say they have received an outpouring of help from old friends and patrons of the club. Whether it was the chance to volunteer their band for a gig or paint over the wall colors left from the previous regime, loads of musicians and fans chipped in.

"One of the walls was orange, and I was like, 'Oh, no, I don't have time to paint it,'" recalls Butler. "And one of my friends got some paint and painted the band name Agent Orange on the wall, so it seemed deliberate. . . . We're giving it back to the fans, and if we can bring it back to the old place as much as possible, it's important. Because it really is loved."

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From the time the first guitar chords ring out from the stage at the OC Music Awards (OCMA) Best Live Band concert series, **ASHLEY ECKENWEILER** is on the move. Weaving between stumbling, shouting concertgoers and cocktail waitresses inside a packed club is a normal routine in her nightly quest to coordinate set times for bands and check in on competition judges, and occasionally find a spot of fresh air to breathe. She may even spare a second to crack a smile as she remembers that being exhausted and having an entire music community counting on you to deliver the goods at every show you throw is a good problem to have.

It's usually a grueling task getting people to care about local music—just ask any event promoter. But anyone who truly knows the lay of OC's sonic landscape should be able to appreciate the strategically placed oomph that Eckenweiler puts into the kind of shows we stingy local-music fans want to see. Her greatest achievement in the local music scene is her work with the OCMA's. Starting as a director of the show in 2007, the Newport Beach native's mission was to expand the scope of the awards to include more genres and step up its profile.

"Many of the bands that put this county on the map either didn't know the awards show existed or had never been nominated or invited," the 31-year-old says. "It had elements of bringing opportunities to up-and-coming musicians, but we thought there was huge potential to expand on that."

Today, the free Best Live Band showcase series and the Lifetime Achievement and Impact awards supply a level of prestige and honor while offering plenty of OC bands a chance to shine. All you have to do is look down the freeway at scores of LA bands who'd love someone to give a damn about recognizing them to see how special that is. "It's fun to see just the five years that I've been with the awards to see what bands have done," she says. "Look at Young the Giant: We had them in the showcase series when they were the Jakes."

Eckenweiler is a recognizable face in the OC music scene—and not because her past life as a trained ballerina allows her to stand on her toes above the crowd. Though she works with a multitude of creative people in various industries through her Santa Ana-based PR company, the ACE Agency, it's the music and culture scene where she has found her niche. Her first event-coordinator job had her throwing a showcase at the OC Museum of Art in Newport Beach that included performances by Silversun Pickups, Matt Costa and Thurston Moore of Sonic Youth. Still, with all the national talent she's brought to suburbs, her support for local music is what makes Eckenweiler an invaluable asset to anyone pursuing a career in music in OC.

"It's been a long journey because a lot of people didn't know about the [OCMA's] or knew about it in a certain light, so it's a slow process," she says. "Every year it gets a little bigger, better and clearer that we're really just trying to honor this music community."

QUEEN OF OC MUSIC AWARDS

ASHLEY ECKENWEILER

BY NATE JACKSON

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TUESDAY
A LITTLE BIT OF MYSTERY

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WEDNESDAY
CHEAP LAUGHS, CHEAP SEATS
AND CHEAP BOOZE

saturday>
FOR THE LOVE
OF FRIDA

fri/03/14

[FILM]

* **Oui! Oui!** LES CHORISTES

It's *ooo la la* time again as the Fifth Annual French Film Festival takes over Fullerton College, offering a stellar lineup of *le chic*, including 1992's epic drama *Indochine*, which won an Oscar for Best Foreign Language Film and garnered Catherine Deneuve her only Best Actress nomination to date; the thriller *Merci pour le Chocolat*, starring Isabelle Huppert; and 2011's *The Intouchables*, which became the second-highest grossing domestic film in France's history. This Friday, join your fellow frog-lovers at a screening of *Les Choristes* (*The Chorus*), a 2004 drama that is often thought of as the French *Mr. Holland's Opus* or *Dead Poets Society* and concerns a successful orchestra conductor who recalls his troubled youth and how one amazing teacher inspired and transformed him into the man he is today. *Le sniff.*

French Film Festival presents *Les Choristes* (*The Chorus*) at Wilshire Auditorium, Fullerton College, 315 E. Wilshire Ave., Fullerton, (714) 992-7150; www.fullcoll.edu/top-stories/5th-annual-french-film-festival. 7:30 p.m. \$6.50. —SR DAVIES

[THEATER]

The Webs We Weave

Much Ado About Nothing

When enjoying the simple love story of *Romeo and Juliet*, it's easy to forget just how convoluted Shakespeare can get. To witness the Bard at his most squirrelly, head to the Long Beach Playhouse, where director Sean Gray gives vivid life to *Much Ado About Nothing*. The story follows two couples—one with an aversion to love, the other rendered speechless by it. A pair of princes tries to play tricks on the respective couples (disrespectfully), and the plot thickens with the addition of a bumbling constable who discovers the princes' machinations. It's one of William's finest—check it out, and try to keep up.

Much Ado About Nothing at the Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 8 p.m. Through March 29. \$24. —BRANDON FERGUSON



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sat/03/15

[ART]

* **Thank God, It's Frida**

'FRIDA KAHLO, HER PHOTOS'
Despite a bounty of self-portraits and a Salma Hayek biopic, much of Frida Kahlo's life remains a mystery. But the celebrated surrealist lives on through the collective admiration of millions of fans. And with the Museum of Latin American Art's new exhibit, "Frida Kahlo, Her Photos," visitors are able to gain a little more insight into the artist's life. The exhibition includes mementos, photographs and more than 200 photographic reproductions from her Casa Azul archive in Mexico City (strict instructions from Diego Rivera prohibit the originals from leaving the country). Not meant as any kind of authoritative biography on Kahlo, the show is a peek into her private world through six different sections: "Her Parents," "La Casa Azul," "The Broken Body," "Amores," "Photography" and "Diego's Gaze." ¡Viva Frida!

"Frida Kahlo, Her Photos" Opening Reception at the Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689; www.molaa.org. 7:30 p.m. Exhibit runs through June 8. \$20. —AIMEE MURILLO

[CONCERT]

An All-Nighter Krewella

Since 2007 Chicago-based trio Krewella has spread their blend of dubstep-meets-electro house to the masses. Singers Jahan and Yasmine Yousaf, plus their producer Kris "Rain Man" Trindl, caught a massive wave of buzz since the release of their first EP in 2012.

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They've already headlined EDM-driven festivals such as Ultra Music Festival, Electric Daisy Carnival and Stereosonic, with their sets winning the approval of fans and critics alike. Add to that an EP that bounced to No. 1 on the Billboard Dance Radio Airplay charts, a debut that peaked at No. 8 on the Billboard 200, along with popular remixes of songs by Skrillex, the Knife and Fall Out Boy, and it's easy to see why Krewella is one of the fastest rising groups in dance music today.

Krewella at the Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; www.foxpomona.com. 9 p.m. \$30-\$60. 18+. —DANIEL KOHN

sun/03/16

[FESTIVAL]

Easy Being Green

St. Patrick's Day Celebration
and Green Festival

The country's favorite drinking holiday lands on a Monday this year—so if you're gonna party like an Irishman, you'd better have done it last night.

However, if you managed to avoid a hangover, there's still plenty of celebrating to do, including at the Eighth Annual St. Patrick's Day Celebration and Green Festival. Don your favorite emerald garb and come to the OC Marketplace for professionally trained Irish dancers; live music from Marston Smith, Lord of the Cello; a stilt-walking tree; a trash-talking leprechaun; a fashion show featuring clothing made of recycled materials; free green mint ice cream cones (with coupon); and gourmet food trucks slinging special Irish menus and green-food specials.

Eighth Annual St. Patrick's Day Celebration and Green Festival at the OC Marketplace, 88 Fair Dr., Costa Mesa, (949) 723-6616; www.ocmarketplace.com. 10 a.m. \$2. —ERIN DEWITT

**MORE»
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mon/03/17

[CONCERT]



Take a Trip

TOURIST

According to British producer William Phillips (the electronica newcomer also known as Tourist), he makes "dance music for people who don't like to dance." That translates to soft, looping rhythms against nebular backdrops: equal parts house and trance and ambient hypnotic noise. His live shows are more performance art than DJ set, and we're atingle because this EDM powerhouse is coming stateside on his first bona fide North American tour, which began last week in Brooklyn. He built his foundation making remixes for indie bands such as Chvrches and Haim—but now Tourist sets out to find a spotlight all his own. Don't miss his performance at the Constellation Room; it's going to be a jillion times more fun than drinking green beer at the local bar.

Tourist at the Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$10. —ERIN DEWITT

[BENEFIT]

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Fourth Annual Adler Paddler Paddle With Purpose at 5489 E. Ocean Blvd., Long Beach; paddlewithpurpose.wordpress.com. 9 a.m. Free. —AMANDA PARSONS

tue/03/18

[CONCERT]

A New Language

Ikey Owens and John Marek

There's a little bit of a mystery here, but if this is the John Marek from the IE band Ideation—also the guy currently approaching a million hits on



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YouTube for a garage-punk song on which he plays guitar and drums at the same time—then there's definitely some kind of logic in this pairing. Owens, as anyone local knows or one day learns, is a natural among naturals, a guy who just slides up to a keyboard or organ and teaches it a whole new language. Recently part of Jack White's

band, he's also a producer of some note and an endlessly inventive performer—so a duo formed of these two could be something to see. And if it's another Marek, warn him he's got some competition out there!

Ikey Owens and John Marek with Ape Machine, the Young Rapsallions, and Bunnyhorse at the Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; www.prospectorlongbeach.com. 9 p.m. \$5. 21+. —CHRIS ZIEGLER

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[COMEDY]

This Thing On?

Comedy Night

Cheap laughs, cheap seats, cheap booze—it's the middle of the week, so what'd you expect? The little dive bar that could, Costa Mesa's Tiki Bar knows how to appeal to the thirsty working class. Sometimes we're just not in the mood for karaoke. Tonight, it's an evening of up-and-coming local comics (and a few been-there-done-that comics, too) for several rounds of jokes, stories, cocktails and beer. And look at the hefty lineup: Rob O'Reilly, Mike Citera, Camilla Cleese, Danny Jolles and Mike Baldwin. The weekend's just around the corner; let's get started a little early.

Comedy Night at the Tiki Bar, 1700 Placentia Ave., Costa Mesa, (949) 270-6262; www.tikibaroc.com. 8 p.m. \$20. 21+. —ERIN DEWITT

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It's said that some of the laugh tracks sitcoms use today are actually prerecorded bytes from as far back as the '50s—so while it's a little creepy that the folks you hear have probably passed away by now, it's comforting to think they were chuckling at some of the finest shows during TV's dawning age. At *I Love Lucy Live On Stage*, audience members are transported back to the era of Lucy, Ricky, Fred and Ethel and treated as special guests at the Desilu Playhouse studio, viewing a live taping of two classic episodes: "The Benefit" and "Lucy Has Her Eyes Examined." Starring the impeccable Sirena Irwin and Bill Mendieta as the star couple, *I Love Lucy Live On Stage* takes Lucy fans behind the scenes to see their beloved comedienne live and completely in color.

I Love Lucy Live On Stage at the Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7:30 p.m. Through March 23. \$29-\$89. —ERIN DEWITT

[THEATER]

thu/03/20

[ART]

**Stroll Along
the Sand**

DOWNTOWN HB ARTWALK

Unable to predict the unusually summer-like temperatures of this past winter, the Downtown Huntington Beach ArtWalk held off its monthly event until today—but no matter! It's here now. Happening the third Thursday of each month (from here on out), Huntington Beach's Main Street turns into an open-air art gallery, free and open to the public to peruse the creative talents of local artists. Retail shops and restaurants become cultural outposts for the evening, displaying paintings in their windows, with many works available for purchase. There are unique installations, surprise performances, music and plenty of food—it might feel like summer all year long, but this event marks the official start of beach season.

Downtown Huntington Beach ArtWalk at Main Street and Pacific Coast Highway, Huntington Beach; www.hbdowntown.com/artwalk. 6 p.m. Free. —ERIN DEWITT

[CONCERT]

Dripping Blood
Neighborhood Brats

It's always a good time when former Orphans singer Jenny Angelillo rolls into town with her current band, Neighborhood Brats. Now armed with a killer rhythm section—ex-Flash Express, Rough Kids, basically every other good punk band out of LA since 2000—the Neighborhood Brats just put out the nasty *Total Dementia* EP with three songs of tough Lewd/VKTMS punk and a Go-Go's cover so vicious it's practically dripping blood. A band for people tired of the people who keep trying to turn punk into a hyphenated half-genre—this is the good old-fashioned stuff, as delivered by a crew that knows exactly how to do it.

Neighborhood Brats with Mania, Half Goon and No Parents at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com. 9 p.m. Call for cover. 21+. —CHRIS ZIEGLER

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✿ March 16th | 10am-4pm

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PretendCity.org

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423 Shoreline Village Dr. | Long Beach
562.333.6477 | Shenaniganslb.com

✿ March 17th | All Day!

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QueenMary.com

✿ March 15th | 7pm-1am

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3/15 - GALAWAY
HOOKERS 8PM

3/16 - THE CADS OF
BADNESS 2PM

3/17 - ST. PATRICK'S DAY
DUBLIN REPUBLIC ALL DAY

3/18 - TACO'S \$1 ASADA/ \$2
FISH/ \$3 CORONA/PACIFICO

3/19 - HAPPY HOUR &
FREE POOL ALL DAY

3/20 - TRIVIA 7-9PM,
HAPPY HOUR 4-7PM & 9-12AM,
50 CENT WINGS

3/21 - SOUTHLAND
JUKES 8PM

3/22 - PRISS KISS
TRIBUTE BAND 8PM

3/23 - TUPELO BLUE 2PM

3/24 - HAPPY HOUR 4-2AM

3/25 - TACO'S \$1 ASADA/ \$2
FISH/ \$3 CORONA/PACIFICO

3/26 - HAPPY HOUR &
FREE POOL ALL DAY

3/27 - TRIVIA 7-9PM,
HAPPY HOUR 4-7PM &
9-12AM, 50 CENT WINGS

3/28 - THE STONECUTTERS

3/29 - CITYZEN

3/30 - RED EYE REDEMPTION

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March 16th | 6am

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LinkedIn

LOVE IT OR LOSE IT?

BY PAUL ROGERS

LINKEDIN, THE UBIQUITOUS SOCIAL NETWORKING WEBSITE FOR professionals, seems to polarize opinion. Users either swear by it, citing numerous LinkedIn-linked success stories, or are bemused by it, having had not so much as a whiff of a job or contract through the site even after years of use.

Yet LinkedIn must be doing something right: last year it reported 259 million acquired users; it is now available in 20 languages; and its net profit has been growing by a staggering average of 139 percent annually.



We spoke to four professionals, each an avid networker, to shed some light on why some LinkedIn users are winning, while others are whining.

On our panel were:

Michael Sherrill, a Partner in boutique consulting firm Concept32, Web Development Manager for leading automation design company Synopsys, Inc., and an "advanced regular user" of LinkedIn.

Abesi Manyando, owner of boutique public relations and branding firm Abe-si PR, and a regular LinkedIn user.

HusseinYahfoufi, VP of Technology at solar financing and fulfillment provider OneRoof Energy, who uses LinkedIn chiefly for "recruiting and communicating with potential candidates."

Gaea Honeycutt, Chief Creative Officer of boutique consulting firm Brazen Maven(SM), who describes LinkedIn as one of her "favorite networks".

LAW: *What do you think are the secrets to getting the most and best out of LinkedIn?*

MS: "First and foremost, have a complete profile. This includes testimonials (more personable than endorsements), a presentable and perhaps memorable profile photo, and well proofread and concise employment and education sections."

GH: "Just as in face-to-face networking, it's all about adding value - build the relationships first, share useful content, take advantage of tools such as endorsements to reconnect with contacts, and become a thought leader within a group. Start small and expand from there."

LAW: *Do you think certain professions are more apt to LinkedIn than others?*

GH: "LinkedIn has evolved so much from when I began using it in 2005 and the network was dominated by the tech

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crowd. Today, all types of people are on LinkedIn from a broad range of professions."

MS: "Clearly, technology professionals were the early-adopters, but I think that sales and marketing are close behind."

LAW: *Is LinkedIn useful for self-employed people?*

HY: "Absolutely ... there are several uses for LinkedIn other than just finding a new job. If you are looking for potential clients, partnerships, mentors etc., you can do so on LinkedIn."

AM: "It's very useful for entrepreneurs, people who are self employed and freelancers looking for projects and contract work."

LAW: *What are your tips for building and populating a LinkedIn profile?*

MS: "Start with the basic foundation elements – summary, education, experience, but think about how different types or users will react to what you present. Some roles/industries are better served by pushing boundaries than others – keep that in mind and in sync with your personal brand and presentation."

AM: "List your accomplishments, your background and your strengths ... Show people your work by publishing examples of what you have done, provide links, list awards. Request your former employers or colleagues to recommend you."

LAW: *What should a user never mention or do on LinkedIn?*

HY: "Don't talk about your latest weekend adventure, what you cooked for dinner last night or how hung over you are."

MS: "Keep marital and relationship

details off of LinkedIn, unless you're a relationship counselor recounting case studies. Personal information like birth-dates, etc., or anything unnecessarily dramatic (politics, religion) and not business-related is best left to your personal accounts elsewhere unless you know it will help you."

LAW: *Is it im-*

portant to include a photo with your profile, and why?

GH: "Unless there's a personal reason to hide, a picture is essential. Most LinkedIn users don't accept invitations from people without photos. Take the time to invest in a headshot from a professional photographer. You won't regret it."

HY: "Use a professional picture; don't use one of you holding up a drink, one of you obviously standing next to someone else that has been cropped out. Sunglasses are not a good idea either."

LAW: *What can we all do to improve our LinkedIn profiles and increase the response to these?*

MS: "Look at keyword data related to your industry and re-build your summary around that. Then gradually revise each section to align with your summary. Keep things concise, and leverage the in-built metrics LinkedIn offers to review how you are trending over the course of a few weeks."

HY: "Review and complete your profile, LinkedIn has great tips on doing that. Decide what you want out of LinkedIn and make sure your profile is targeted to fill that need. Add a profile picture, a quick summary, your experience and school. Manage and ask for recommendations and endorsements."

“TODAY, ALL TYPES OF PEOPLE ARE ON LINKEDIN FROM A BROAD RANGE OF PROFESSIONS.”



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The Last of Old Newport

Visit Nesai California Italian Cuisine & Bar before this little-known gem is changed into something unrecognizable

BY EDWIN GOEI

To say that Nesai California Italian Cuisine & Bar is hidden is understating it. It's a stone's throw from Newport Beach's main drag, where the Rusty Pelican and all the other PCH landmarks are. But at the same time, it's not there. It's as if it's a mirage or a chameleon you can't see until you start to look for it, only to realize it was there all along, in plain sight. To find the restaurant, you have to turn down a side street from PCH and go for a block until the road slopes upward. Just when you think you're lost, you see the plain sign. It's behind what looks like a warehouse with iron bars on the windows, located on the bottom floor of an office-space duplex.

The first thought that crosses your mind is that, from the outside, it resembles a seedy biker bar. Then you go in, see an actual bar and realize it looks like that on the inside, too. There is no hostess podium, no chirping blonde to greet you. There is instead a bartender, a twentysomething bro with arm tats, who welcomes you warmly and takes you to your table, which is inside another room. This room doesn't call to mind a biker bar, though—it's what fancy Italian restaurants looked like in 1982. There's ivy crawling up the walls, ornate mirrors with missing corners and framed portraits of Victorian women in forlorn poses staring into space.

It's dark in here. You take a guess the lights are kept low to convey a romantic mood or to hide the worn edges—or maybe both. The restaurant has been “around awhile,” your elderly waiter tells you when you ask. You gather the guy has been here since it started (which you find out later is around the 2000 time frame). Everyone calls him Uncle James. He looks

as if he's overdue for retirement, but you hope he never does leave because you like him, his un-ironic mustache that curls at the tips, and the way he talks to you as though you're a regular even though it's your first time. Most of all, you like the place and its un-Newportness.

The specialty of the house is the crispy pork belly, an appetizer you've seen just about everywhere these days, but not like this. It's not so much crispy as it is just good and simple. It's braised, then dribbled with a sauce that isn't just reduced balsamic, but also something else you can't put your finger on—which you do literally, squeezeegeeing every last drop off your plate.

And then there's the scallop and homemade sweet-potato ravioli, drenched in browned butter as it always is, but with an extra ultra-savory flavor that must have to do with garlic or shallots or brown sugar or magic; it's better than all of those things combined. For the salad, you ask for the caesar. This is an Italian joint, after all, and who can resist the salad everyone orders when you're in one. You discover it's a great variation, with bits of fried capers, not too heavy a dressing and freshly milled pepper from one of those oversized bazooka grinders. A main course of lobster ravioli is decadent, oozing of cheese where it isn't pregnant with meaty bits of the costly shellfish. All of it is smothered in a sort-of marinara the menu calls “pink sauce,” which has the exact right amount of tang and sweetness.

There's also the braised boneless short ribs, which doesn't sound Italian with its “chipotle cumin barbecue sauce,” but it's delicious regardless, properly cooked and bold—one of the most well-flavored, well-executed braised short ribs you've had, and

The first thought that crosses your mind is that, from the outside, it resembles a seedy biker bar. Then you go in, see an actual bar and realize it looks like that on the inside, too.

you've had quite a few. Also in the dish: a skewer of grilled shrimp resting atop a dollop of mashed potatoes in the middle of the plate. You exercise portion control with the spuds. You want to have some on your fork for every bite of meat and sauce.

But when you make small talk with Uncle James while pondering the tiramisu for dessert, he reveals that current owner Michiko Soffer (who used to own Issay on Old Newport Boulevard before it burned down 14 years ago) is in the process of selling the place. He tells you that he expects the restaurant to get remodeled, to get a modern, new look—not like this, he says, waving his hands at the ivy and the broken mirrors. You feel a little sad and make a point to tell everyone you know who hasn't yet been here to go before that happens, before this charming, wonderful Italian restaurant with a Japanese name does what every other aging Newport Beach dweller does rather than grow old gracefully: get a facelift.

**NESAI CALIFORNIA ITALIAN
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217 Riverside Ave., Newport Beach, (949) 646-2333; nesairestaurant.com. Open Tues.-Sun., 5:30-10 p.m. Dinner for two, \$40-\$80, food only. Full bar.

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Last month, *The Orange County Register* published a piece on the decline of luxe *loncheras*, those “gourmet” food trucks that caused such a ruckus among foodies for the past five years. While spending a thousand-plus words on the genre, it only devoted two to the scene from whence those luxe *loncheras* came and continues to go strong: the original *loncheras*, the ones that have parked in the barrios of OC for decades. And the *Reg's* two words to describe this vibrant industry? “Roach coaches”—never mind that they are subject to the same health regulations as luxe *loncheras* and must park at the same commissaries every night for inspection.

While non-Mexicans went bonkers (and bankrupt) in trying to outdo themselves with newer and nuttier concepts, the roll-out of new *loncheras* in the scene's capital, SanTana, has been far more deliberate. The city, especially along its Boulevard of Burritos, Main Street, has long been carved into fiefdoms by entrepreneurs with gentlemen's agreements that ensure everyone gets their slice of the quesadilla for years. It's rare, then, to see new *loncheras* pop up, such as Tacos Radioactivos, perfectly parking between two medical-marijuana dispensaries and thus guaranteeing a crowd. But Mexicans are filtering in as well, drawn by the small but perfect *chilango* menu. Primary among the listings is the pambazo, that sandwich of renown that finds chefs dunking a bolillo in a salsa, grilling the results so the salsa magically gets encapsulated in the bread, then stuffing it with repollo, crumbled cotija, and a spread of mashed potatoes and chorizo. Radioactivos' pambazo is open-faced—if you touch it with your fingers, the yummy red stains will stay with you for days—and so soft you can easily eat it with a spoon. And the flavors within—spicy because of the guajillo salsa, crunchy with chorizo, salty *gracias* to the cheese—makes me think pambazos will finally cross over come 2015.

While the regular menu itself is limited—the rest of the offerings are just tacos, burritos, Sonoran dogs, alambres and tortas—visit often to check out the specials. Some days, it can be Mexican-style Jell-Os of pistachio and lime, silky and tart; other days, savory menudo or pancita, the infamous Hidalgo version of haggis that's like scooping up a handful of lard and eating it all at once. May Tacos Radioactivos stand for years—and may the *lonchera* scene return to Mexicans for good, as we'll always love 'em and never treat the scene like last night's sloppy seconds.

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WITH LOVE



No Naked Birthday Cakes!

Thomas Trevethan of VUE Restaurant

With a résumé that includes being part of the opening team at the Cosmopolitan in Las Vegas and spending time with Eric Ripert when he launched Blue in Ritz-Carlton's Grand Cayman, I had high hopes for our interview with corporate chef Thomas Trevethan. He didn't disappoint. The day before we met up at VUE Restaurant in Dana Point, Trevethan threw two birthday parties for his children. One was a sleepover, so he spent the morning cooking an elaborate breakfast for his daughter and her friends. It was one of the few instances in which he felt overwhelmed, Trevethan says. But he powered through, despite young critics refusing to eat scrambled eggs because they were seasoned with garlic salt.

OC WEEKLY: As chairperson for the National Pastry Committee United States, what are your responsibilities?

THOMAS TREVETHAN: To coordinate monthly conference calls with the four other regions of the U.S. to develop a training, education and demonstration platform for national culinary schools to adopt and train the chefs in the importance of being certified as professional chefs with the American Culinary Federation [ACF].

ON THE LINE

» ANNE MARIE PANORINGAN

Most undervalued ingredients:

Butter, cream and wine.

Your earliest food memory:

My grandmother's beef stew with dumplings, as well as sweet scones with jam and cream.

Where was your most recent meal?

At an Indian restaurant in Azusa. I had vegetarian curry, lamb, basmati rice and green curry soup.

Favorite chef:

Rainer Zinngrebe. He was my former chef for four years at the Ritz-Carlton Hotel. He is the most talented and humble person and chef I have ever met.

Tell us about the last culinary competition you won.

It was in 2009 in Las Vegas at the [ACF] at the MGM Hotel. I made a 6-foot-tall sugar-and-chocolate piece and won two gold medals and best piece on the floor.

What is your favorite meal?

Definitely breakfast. I love to start the day with bacon, eggs, country potatoes, and a New York steak with eggs Benedict on the side, fresh orange juice, and coffee.

» CONTINUED ON PAGE 92

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No Naked Birthday Cakes!

» FROM PAGE 90

Best culinary tip for the home cook:
Try to keep the leftovers and use your imagination to create another meal. And keep the grill hot and clean.
Weirdest customer request (and did you do it?):

Naked picture on a birthday cake. No. Could you elaborate on your involvement in the Chefs Move to Schools program?

In 2010, I was the national chairholder with the ACF, and the White House invited me to attend the launch of Michelle Obama's Let's Move campaign in schools across America. The goal was to have chefs involved in the school program, educating kids on how to eat healthy and exercise.

One food you can't live without:



Lobster and steak because they are my favorite foods to cook and eat.
Favorite places to eat (besides your own):

All Indian, Chinese and Thai restaurants. I love all ethnic foods, and this is not something we eat every day.

Your best recent food find:

Skuna Bay salmon, farm-raised in Vancouver Island, Canada.

What is cooking for royalty like? [Trevelyan once worked at the Sheraton Hotel in Stockholm, where he catered for Sweden's royal family.] Are there certain dishes you must know how to prepare?

The food-quality standards are the highest in the world. Everything is checked, tasted and tasted again for quality. I prepared English tea sandwiches, pot roast, fish and chips, plus English scones with lemon curd, strawberry jam and Devonshire cream. The flavors are identifiably classic, simple and clean.

Do you have any stories about working at the Cosmopolitan?

There are 3,000 people at the buffet every day, plus opening events with more than 3,000 VIP people with Coldplay and Jay-Z. But before all these

» CONTINUED ON PAGE 94

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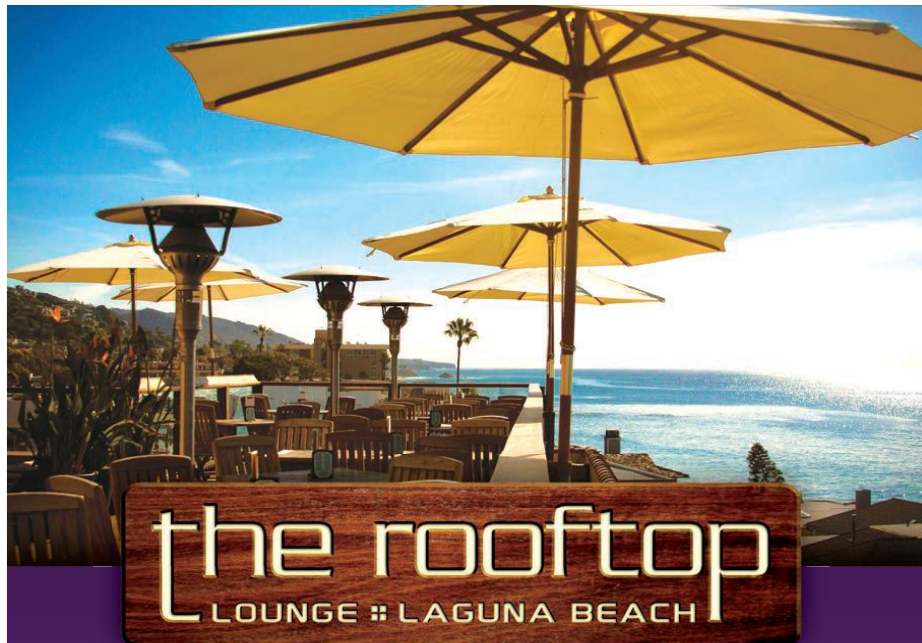
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-WE CAN CUT IT-

No Naked Birthday Cakes!

» FROM PAGE 92

events, there were six months of walking the kitchens wearing a construction hat and protective shoes.

Tell us about growing up in Australia.

It was a fun outdoor lifestyle. Lots of sports: sailing, fishing and fresh seafood on the beach. My favorite childhood memory is surfing at the beach.

What brought you to Orange County?

The beautiful, California lifestyle.

Where did you attend culinary school,

and was there something you learned

that you might not have so quickly if you had not attended?

In Sydney, Australia, I completed my four-year apprenticeship. It taught me the foundation for my professional culinary career.



WILLIAM VO

PUTTING ON THE
FINISHING TOUCHES

"My favorite childhood memory is surfing at the beach."

Last movie you watched:

James Bond in *Skyfall*. It was my favorite! *When you're not in the kitchen cooking, what are you doing?*

Surfing, windsurfing, cycling, tennis and family fun things with my beautiful wife of 12 years, Amanda, and our four children.

Hardest lesson learned:

How to live on my own at age 16.

Last song playing on the radio:

A Toni Braxton song.

What were you up to five years ago?

Running around the banquet halls and kitchens of the Paris Hotel in Las Vegas.

Do you have any additional skills that are non-food-related?

I create big, 12-foot-and-larger paintings, and I weld recycled car parts together to make sculptures.

What would you be doing if you weren't in this business?

Teaching at a windsurfing school in Hawaii.

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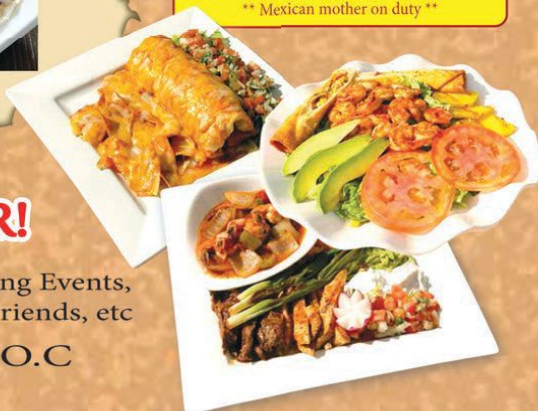
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food»

Thanksgiving for Easter

Turkey meatloaf sandwich at Lucca Cafe

According to Punxsutawney Phil, we can expect winter to be over any time now. Unless you're in Orange County, where it never quite started. Stores are already stocked with beach attire, despite recent Storm Watch 2014 reports. We are an anomaly to the rest of the country, but that doesn't prevent us from enjoying such creature comforts as stews and casseroles. My comforting entrée of choice is meatloaf. How can you beat a loaf of meat? It's jammed with savory goodness. And the leftovers, let me tell you, taste better the next day—even the day after. I've converted mine into breakfast hash and a nacho bar. It's the meal that keeps on giving. So when I found one on Lucca Cafe's Orange County Restaurant Week menu last month, it had to be ordered.

Made from a free-range gobbler plucked locally from Shelton Farms, don't let Cathy Pavlos' choice of turkey fool you into thinking this is a light meal. Flanked by OC Baking Co. franchise (a ciabatta/baguette hybrid), our meat slice rests on a crisp romaine heart and sweet pepper jelly. To shake things up, she includes cipoline in agrodolce, a.k.a. sour and sweet onions. I love the sharp, Fiscalini Cheddar melted over it all. It's finished with a chunky tomato marmalade and a slice of house-made

LEFTOVERS BY DESIGN,
WITH BACON



EAT THIS NOW

» ANNE MARIE PANORINGAN

bacon that'll bring you back for brunch.

While this hearty meal was offered on Lucca's restaurant week lunch selections, Pavlos' upcoming restaurant, Provenance, will feature it on its opening menu. Scheduled to launch later this month in Newport Beach's East-bluff neighborhood, the opportunity to seize this bite of comfort will last a little longer.

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DRINK OF THE WEEK

» GUSTAVO ARELLANO

Boulevardier at Bambú Lounge at the Fairmont Newport Beach

I still maintain that Bambú Lounge at the Fairmont Newport Beach is the most underrated hotel bar in the county, a place where the food is good and affordable considering the surroundings, plus the cocktails are spectacular. The bar is smart—the staff even know how to make a great Man o' War, a Kentucky cocktail that I predict will become this year's Negroni (and this is the second food prediction I've offered in this issue—tune in this time next year to see if I'm a veritable Jeremiah or Nostradamus!)

My Fairmont visits are rare—after all, I'm pulling in *OC Weekly* money, not Aaron Kushner cash. But I had a chance to visit recently at the expense of my *jefe's* American Express. We caught up on the state of this infernal rag, traded cocktail stories, each got a Manhattan—and then it came time for the Fairmont's version of the Boulevardier.

THE DRINK

The harsh cocktail usually comes with bourbon, Campari and Aperol: two liqueurs facing off against Kentucky Jesus juice. At the Fairmont, though, the bar uses Johnnie Walker Black, switches out the Campari for red ver-

MAKE YOUR PREDICTIONS
WITH A TWIST



GUSTAVO ARELLANO

mouth, and adds a jigger of maple syrup. The results remain bracing—any time you put Aperol in something, its wallop will linger—but get cut by the sweetness of the vermouth and the sugary maple syrup. The lemon-zest twist at the end tied everything together with a zing. Drink it, and you'll always feel like a million bucks... even if your IRA is an empty tomato-can bank hidden in your pantry.

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I CAN'T FLY 55



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You Won't Feel It

Need for Speed goes nowhere fast
BY AMY NICHOLSON

Think adapting *War and Peace* is hard? Try adapting the race-car video game *Need for Speed*. Tolstoy's 1,225-page behemoth has nothing on the Electronic Arts franchise's irreconcilably complicated 20-year, 20-installment history: Sometimes cars are subject to physics; sometimes they aren't. Sometimes they're invulnerable; sometimes they break. Maybe you're in London, maybe the fictional Olympic City. You could have free will to roam; you could be stuck on a track. You could be a car or a human, an outlaw or a cop. With so many alternate realities to please, it's no wonder Scott Waugh's moronic flick has multiple personalities—it's the Sybil of street racing, with a script that doesn't feel so much typed as button-mashed.

Inspired by the first *The Fast and the Furious* film, itself half-video game, 2003's *Need for Speed: Underground* introduced the concept of plot to the series. (Sort of. Wikipedia sums it up as "Time passes, races are won.") Now, as though modern culture is just an ouroboros made by a Gran Torino doing wheelies, the \$4 billion-selling video game wants to become its own movie, a cash-bleeding act of hubris akin to a rock star launching his own restaurant chain.

As with porn, another art form in which characters are blank audience surrogates,

the video game version of *Need for Speed* emphasized action over individuality. The hero was merely called the Player. Now Aaron Paul (*Breaking Bad*) steps into the void. He's at least given a name, Tobey Marshall—but not much else. Tobey is silent, stoic and boring as hell. I'd rather watch Matthew McConaughey steer an Austin pedicab than grok Tobey careening around a mountain bend.

Tobey hails from Mount Kisco, New York, a motor-mad hamlet where he and his broke buddies (Kid Cudi, Rami Malek, Ramon Rodriguez) rebuild cars at a struggling garage so decked out in Americana you expect a waitress to roller-skate out with milkshakes. At night, the entire town heads to the drive-in to watch Steve McQueen's *Bullitt* before powering up some CIA-level spy gear for dangerous drag races through the apocalypse-empty streets. During race one, they almost kill a homeless man. Whatever, bro. During race two, a daytime dare against black-leather-clad baddie Dino (Dominic Cooper), Tobey drives the wrong way on a highway; causes several bystander wrecks; and watches his friend's car flip over 12 times, tumble over a bridge, then burst into flames.

Dino denies he was there. (None of the 70 drivers they almost ran off the road can remember a red sports car?) Tobey is

imprisoned for manslaughter. Good. Not to be a killjoy, but if filmmakers are going to embed pixel mayhem in the photo-real world, then they're inviting us to ask if this shit is sociopathic. Especially when you use real cars and real wrecks and layer this nonsense with a dramatic, weepy score that sounds like a drama about a dog with cancer. Regardless, we're meant to root for Tobey to avenge his sidekick's death by doing even more of what got him killed. Everyone acts as though they've been huffing diesel fumes. Tobey's friends wear red to the kid's funeral, get engaged to his killer, wander naked through office buildings and steal Apache

Not to be a killjoy, but if filmmakers are going to embed pixel mayhem in the photo-real world, then they're inviting us to ask if this shit is sociopathic.

helicopters. And don't get me started on Tobey fleeing parole for a cross-country drive during which he recklessly picks fights with the police, or on the fact that none of the cops has heard of road spikes, or that at Tobey's finish-line destination—a big race in California—the grand prize is the other contestants' cars, which all get destroyed on the track.

Two Emmys aside, it's tough to be Aaron Paul. So far, he has proven himself talented at playing one specific character, an antic man-child who bleeds his soul on the screen. He's trying to prove his range, which in the Era of Gosling means frowning,

crinkling his eyebrows and glaring over his shoulder. Occasionally, he pants. For bonus points, he's the only guy in the movie who doesn't punctuate a sentence with the signature line "bitch." But he's so action-hero blank it's like Paul is smudging an eraser over Jesse Pinkman when he should write something new over him in bold Sharpie.

The bigger waste is ingenue Imogen Poots as the Babe Who Likes Cars. She's daffy and charming in a part that's further beneath her than skid marks on pavement. In her first scene, she schools Tobey on the horsepower of a rebuilt \$2.7 million Mustang, then buys it, and yet still spends the rest of the film being treated as though she's a useless bimbo. When she insists on joining Tobey on his adventure because he's borrowing her boss' car, he tries to scare her off by nearly getting into a dozen accidents before she even clicks her seat belt. I guess girls have cooties.

At least *Need for Speed* is the rare case in which the press notes tell the truth. Allow me to quote: "When EA first began thinking about the possibility of bringing their iconic video game to the big screen, they decided to take a proactive approach and not wait for the right script." Perhaps Tolstoy could have helped. Surveying the wreckage of Tobey and Dino's drag-race feud, he'd already have a title: *War In Pieces*.

NEED FOR SPEED

was directed by Scott Waugh; written by George Gatins; and stars Aaron Paul, Dominic Cooper, Imogen Poots, Ramon Rodriguez, Rami Malek, Scott Mescudi, Dakota Johnson, Harrison Gilbertson and Michael Keaton.

Rated PG-13.

OPENING

NEED FOR SPEED See "You Won't Feel It," page 98.

ONGOING

ABOUT LAST NIGHT Could there be a phenomenon we might call the RomCom Uncanny Valley, where movie stars' gorgeousness fully outshines our ability to believe their characters' humdrum relationship problems? Radiant lovers make radiant love—and then argue about it—in Steve Pink's spirited, crowd-pleasing retake of *About Last Night*, often in a distinguished downtown L.A. loft boasting a couples' bathtub so elegantly complex that I must have missed the scene where Danny (Michael Ealy), a sweet-tempered mensch in a sales job, becomes a billionaire. But audiences will buy it, and that Danny is unlucky in love despite his world-class abs and ocean-blue eyes. That goes double for Joy Bryant, who plays his bathmate. Here is peak human beauty possessed by an actress skilled enough that she just has to dimple up to convince us her character shares our problems. *About Last Night* holds to the what-are-we-doing-here relationship basics: Are we hooking up? Are we using a condom? Are we in love? And the film's refrain, "Are we fighting?" The arc is familiar, as are scraps of the film's wall-to-wall dialogue that date back to David Mamet's *Sexual Perversity in Chicago*, here given an update (to today), a transplant (to Los Angeles), and a broadening (to a Kevin Hart sex comedy.) It's also given a warming: The raw talk here is jolly rather than bracing, even Hart's jabbering on about "pussy," and there's never a doubt that these characters want, deep down, to fall in Happy Ending Love. This *About Last Night* revels in friendship, fidelity, and something too rarely seen in the movies today: the idea that being young and black in Los Angeles can be glorious. **(R)** Alan Scherstuhl. *Countywide*.

ENDLESS LOVE The endless love in question unfolds in that universe where shy, bookish teenage girls are always catalog-model beautiful, not a pimple in sight or a pound overweight, not a garment from Hot Topic darkening their closets. The movie tells us that 17-year-old Jade Butterfield (Gabriella Wilde) is "awkward" and has no friends, but all expository evidence stops right there. She has just graduated from high school—you know, the one with exactly two black students who date each other—and is bound for the Ivy Leagues when lowly but popular son-of-an-auto-mechanic David Elliot (Alex Pettyfer, who would need to be five years younger and drastically beefed down to pass as a teenager) begins pursuing her with the immediate, freaky prowess of a guy who would intentionally poke holes in a condom. Granted, raw intensity is the point here, as it was in the 1981 Brooke Shields original. But at least the old one aimed to illustrate the destructive nature of untempered passion—with an ultra-metaphorical house fire, no less. This film is a sunny, overlong pastiche of tropes, the kind that suggest love involves nothing more than holding hands or having slow, teary-eyed sex in front of a fireplace, inexplicably blazing in mid-June. We never hear the central couple have a conversation that's not centered on their unwarranted, histrionic love. And therein lies the kicker. They actually do make a good couple. Both Jade and David are searching

for the blankest of all possible slates: a human void unmarred by personality onto which they can each project their weird possessive fantasies. They certainly find it in each other. **(PG-13)** Heather Baysa. *Countywide*.

THE GRAND BUDAPEST HOTEL Here is Wes Anderson's most mature film, and his most visually witty, too. It's playful without being self-congratulatory, lush without being cloying. Initially, it appears to be one of his twee fantasies, opening with an animated funicular huffing up a mountain backdrop to arrive at the titular hotel. But with a blink, the image jumps from 1932 to 1968, and the building devolves from pink to drab. We realize that, for once, Anderson will let his airless snow globe be shaken and dropped, and in this case crudely glued back together by Communism. The film has the scope of a century, with Anderson wrestling with four different time frames; the main narrative, set before World War II, concerns young Moustafa (newcomer Tony Revolori) ascending from Junior Lobby Boy-in-training under supreme concierge Monsieur Gustave (Ralph Fiennes) to owning the hotel outright. Fiennes is brilliant. He understands that Anderson has a hard time distinguishing people from props, and plays Gustave as a bit of both, a self-created legend who strides around the hotel like the Fred Astaire of housekeeping. The thrust of the plot is Gustave's efforts to prove he didn't kill one of his heiresses (Tilda Swinton), a murder charge levied by her tittering daughters and money-hungry son Adrian Brody, who stalks the film like Poe's raven. But the emotional drama is Gustave's struggle to keep order while chaos—personal and geopolitical—encroaches on his manicured fiefdom. Meanwhile, we're all too aware that it's futile: Soon, the whole thing will be blown to bits, and the generation after will have no use for gilded manners. **(R)** Amy Nicholson. *Countywide*.

JACK RYAN: SHADOW RECRUIT With *Jack Ryan: Shadow Recruit*, the latest entry in the somewhat patchy canon of Tom Clancy adaptations, Kenneth Branagh enters more realistic territory than his blockbuster *Thor*—provided your idea of realism is elastic enough to embrace the adventures of a dutiful young CIA agent who races the clock to stop a megalomaniacal Russian financier from blowing up Wall Street. This spy flick is half silliness, half swagger, but Branagh's arms-akimbo impudence as a director makes it work. Chris Pine plays Jack Ryan, a promising young student at the London School of Economics until 9/11 changes everything. He joins the Marines and barely survives a chopper crash in Afghanistan, coming close to losing the use of his legs. Luckily, a young doctor-in-training at his rehab orders him to "Walk, damn it!" or words to that effect. And since she's played by Keira Knightley—a woman with the eyes of a seductress and the jawline of an adorable baby shark—he dares not disobey. Meanwhile, CIA elder William Harper (Kevin Costner, now in full-on silver-fox mode) recruits Ryan to work as a plant at a Wall Street firm, keeping an eye out for hinky funds transfers that could signal terrorist activity. Ryan accepts, eventually heading to Moscow for a field assignment, where he crashes a thug's head into a hotel bidet. Branagh orchestrates all this with Zeus-like aplomb: Bodies fly, taking chunks out of plaster, and Ryan is visibly shaken by his first kill—the weight of what he's done hits us just when it hits him. Pine is a Jack Ryan

whose patriotism isn't likely to override his conscience. **(PG)** Stephanie Zacharek. *Countywide*.

THE MONUMENTS MEN Most of us like to think we'd stride into a combat zone to save a distressed child. But would we do the same for a Michelangelo Madonna? You can see why George Clooney would be attracted to these heroes, particularly as Robert M. Edsel (with Bret Witter) presents them in his gloriously readable 2009 book. Edsel focuses on the eight men, among them museum curators and art historians, who trekked to Europe at the tail end of World War II "to inspect and preserve" every important work of art or architecture in the path of the Allied forces between the English Channel and Berlin—and, as it turns out, ended up saving hundreds of stolen works that Hitler's troops had amassed for a grand museum to be built in the Führer's honor in Austria. History, politics, and civic ideals are catnip to Clooney the director, but *The Monuments Men*, either despite its clearly noble intentions or because of them, stumbles on the march. Clooney and co-writer Grant Heslov embellish, rearrange, and condense many of the details, none of which is a problem. But Clooney can't control the story; it keeps flying out of his grasp like an unruly spring. *The Monuments Men* feels loose and disorganized, even though all the requisite cogs have been accounted for. His great skill as a director may be his affinity for actors, and the performers here (Jean Dujardin, John Goodman, Cate Blanchett, Matt Damon, Bob Balaban, Bill Murray.) always have some quiet sparkle about them. *Monuments Men* fails in its grand ambitions, but it's still satisfying in bits and pieces, like a busted statue. **(PG-13)** Stephanie Zacharek. *Countywide*.

NON-STOP Action heroes with nothing to lose are the best kind, perhaps the only kind worth watching. In the opening seconds of Jaume Collet-Serra's *Non-Stop*, Liam Neeson's federal air marshal Bill Marks slumps in his parked vehicle, sloshing a few glugs of whiskey into a paper cup and fingering a snapshot of an adorable tot. In movie shorthand, everything he stands to lose or has already lost is there in that photograph, and Neeson plays to it as if it were a big-name costar. Somehow, this fine and serious actor has reinvigorated his career in middle age by becoming an action hero. He has the face, noble and sad, of a wounded lion. If only *Non-Stop* were worthy of him. Neeson does nearly everything right in this terror-in-the-skies thriller. Just after takeoff, Marks receives a mysterious text telling him that if a kajillion billion dol-

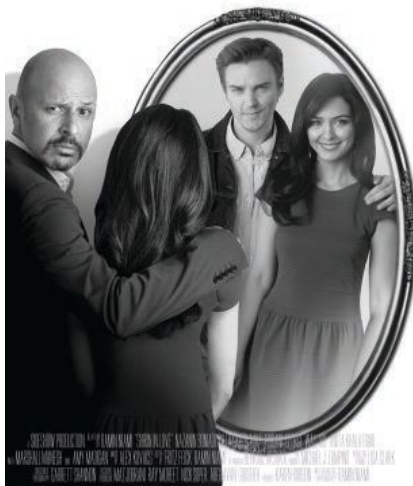
lars (or thereabouts) isn't wired into a special account within 20 minutes, someone on the plane will die. Marks takes action immediately, but neither he nor we can be sure it's the right action. He does some smart things—like enlisting new acquaintance Jen Summers (Julianne Moore) to help him scan video surveillance screens to see which passengers in the cabin to might be using their fingers and thumbs to send the offending messages—and some very dumb things, things that in real life would incite instant panic among the passengers. The script is an atrocity in which dumb stuff happens without a modicum of logic. Nobody's demanding an action-thriller plot that's 100 percent plausible. But is 55 percent too much to ask? **(PG-13)** Stephanie Zacharek. *Countywide*.

POMPEII When Vesuvius kabooms an hour into *Pompeii*, it interrupts a perfectly spirited gladiator picture the likes of which Hollywood just doesn't make, a rousing slaves-vs.-Romans close-combat thriller I was in no way ready to see chucked in favor of the usual CGI apocalypse. Kit Harington (*Game of Thrones*' Jon Snow) stars as Celtic Warrior Whose Name I Forget, an orphaned hunk with abs so sharply defined you could race Matchbox cars through the grooves between them. He's hauled from a bloody-puddle London slave pit to battle in Pompeii's glittering arena, which is the gladiator equivalent of Triple-A ball, just one step down from Rome. Slave Hunk falls for Pompeian princess Cassia (Emily Browning) and, more promisingly, strikes up a terrifically entertaining friendship with Atticus (Adewale Akinnuoye-Agbaje), a champion

pit-fighter our hero is slated to face in to-the-death combat. Before that can happen, the volcano blows up. Anderson is an impressive crafter of pop-gothic images, and each shot of cataclysmic nonsense flows smoothly into the next, a feat once so fundamental to filmmaking that it still feels absurd to have to praise it. Better still is the combat. Anderson's battles are crisp, brutal, and stirring, and unlike Ridley Scott he doesn't try to shame us for wanting to see gladiators crack each other's skulls. He stages his fights with comic-book zeal rather than puffed-up graphic-novel miserableness. The romance is as fresh as the box of Arm & Hammer in the back of your fridge, and the movie ends on a swooningly poetic lovers' clutch that had my preview audience howling. Laughs are laughs, though, so why knock it? **(PG-13)** Alan Scherstuhl. *Countywide*.

SON OF GOD When we first meet the hero of *Son of God*, a kind of chintzy melodrama about the horrors of capital punishment, he's approaching a fisherman with a classic boiler-room pitch: "Just give me an hour, and I will give you a whole new life," Jesus (Diogo Morgado) promises Peter, this messiah's self-amused look and extra dimples suggesting the face of different J.C.: Jim Carrey. We never really hear the rest of what Jesus says to Peter, which is a shame. That 60-minute presentation would be a gift in comparison to this kid-traumatizing 138-minute nails-in-the-hands storybook, a movie that could have been called *The Greatest Story Ever Told Again* and Again. Instead, the producers have opted for *Son of God*, which has a badass *Man of Steel* kick to it.

NAZANIN BONIADI RILEY SMITH MAZ JOBRANI a Film by RAMIN NIAMI



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Friday, March 14

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"I FOUND MYSELF NOT ONLY
CHARMED AND TOUCHED BUT ALSO MOVED.
A WES ANDERSON MOVIE, AND HOORAY FOR THAT."
THE NEW YORK TIMES A.O. Scott

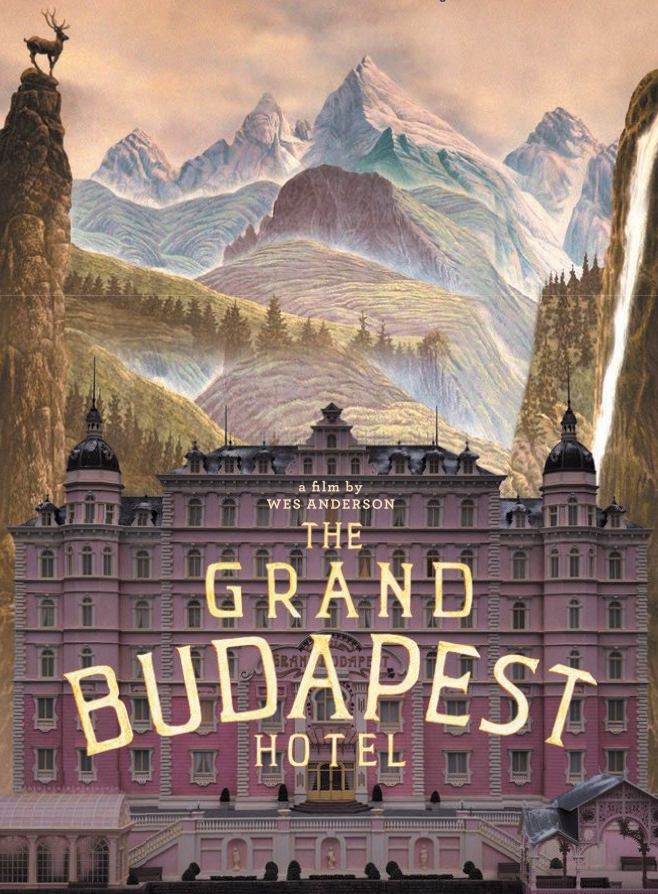


"A MARVELOUS CONTRAPTION,
A WHEELS-WITHIN-WHEELS THRILLER THAT'S
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"AS ENTERTAINING AS IT IS BEAUTIFUL.
THERE'S AN ORIGINALITY TO 'BUDAPEST'
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a film by
WES ANDERSON
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HOTEL**
FOX SEARCHLIGHT PICTURES
in Association with INDIAN PAINTBRUSH and STUDIO BABELSBERG Present
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Story by WES ANDERSON & HUGO GUINNESS
Screenplay by WES ANDERSON Directed by WES ANDERSON

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"WES ANDERSON MAKES
'THE GRAND BUDAPEST HOTEL'
A FOUR-STAR DELIGHT."
LOS ANGELES TIMES Kenneth Turan

EXCLUSIVE ENGAGEMENT
STARTS FRIDAY, MARCH 14

IRVINE
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Rest assured, this heavens-to-Earth transplant doesn't resort to snapping the neck of Judas in the final reel. Instead, *Son of God* goes all in with the cheek-turning, the warmly defiant pacifism, the ministering to the wretched, the forgiveness of even the most detestable, evinced in this case by the nastiest piece of work there is according to this movie's cosmology: tax collectors, who get more screentime than lepers. *Son of God* is a narrative shambles, more thudding than thunderous, always feeling like a sprawling TV miniseries cut up to fit into theatrical running time. That's no surprise, considering this is a distillation of *The Bible*, the basic-cable event from 2013. At the opening we see flashbacks, with voiceover, to the stories of Noah, Moses, and Abraham—surely the first time the New Testament has kicked off with a "previously on..." (PG-13) Alan Scherstuhl. *Countywide*.

3 DAYS TO KILL In 1990, the same year that Kevin Costner released the massive global hit *Dances with Wolves*, a curious thing happened in France. The name Kevin became the country's most popular for new babies, a Gaelic moniker edging out national stalwarts like Antoine and Jules. Imagine if everyone in America suddenly named

their son Pierre. It makes sense, then, that Costner's latest, *3 Days to Kill*, takes place in Paris. Costner plays Ethan Renner, a worn-out CIA assassin who's spent his life hunting baddies with comic book names like The Albino and The Wolf. Before the credits, Costner kills a half-dozen people and is then diagnosed with terminal brain cancer, as if fate feels it must balance the score to appease the widows of the deceased. The movie is a singular mess, at once a drama about a man confronting his pending death, a romance about reconciling with his ex, a comedy about his clueless attempts to connect with his daughter, and a sci-fi action flick where a leather-corset-clad Amber Heard pops up with an expensive experimental cancer treatment she's willing to give him if he comes out of retirement to torture and kill another dozen or so crooks. Director McG wouldn't know the definition of coherence if Charlie's Angels grabbed his attention by wearing hot pants and then defined it for him slowly. The movie doesn't work. But Costner does—he's almost a throwback to John Wayne and Jimmy Cagney, talents who did some of their best work simply trying to rise above the material. (PG-13) Amy Nicholson. *Countywide*.

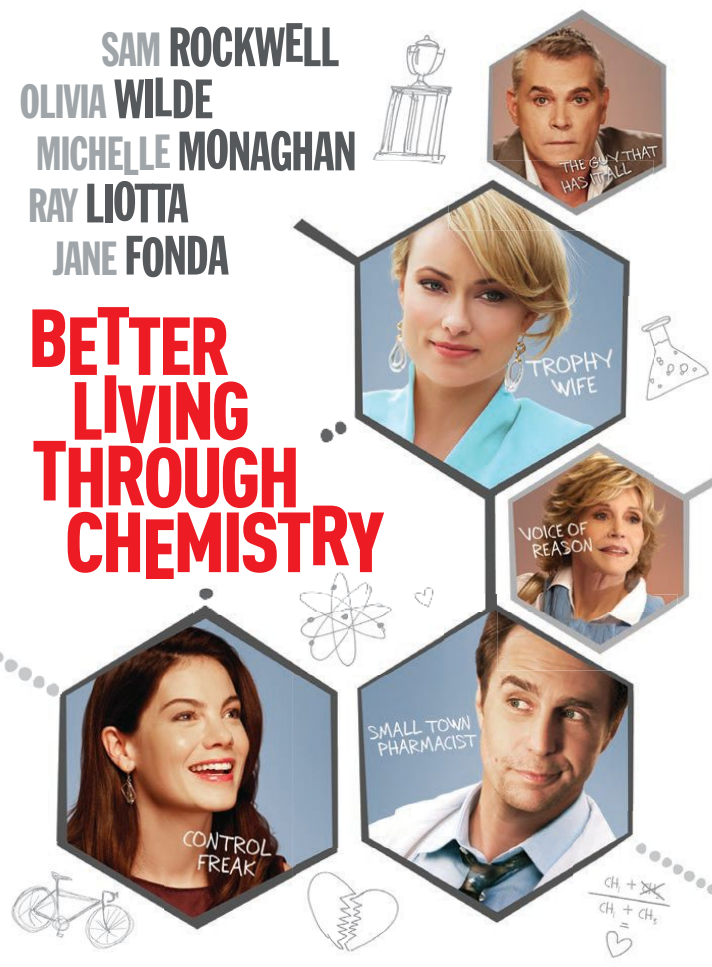
300: RISE OF AN EMPIRE Man, woman, gay, straight, bi: There's something for everyone in Noam Murro's *300: Rise of an Empire*, the XXL sequel to the also-larger-than-life Greeks-in-shinguards extravaganza *300*. In that picture, directed by Zack Snyder and based on Frank Miller's graphic novel about the three-day Battle of Thermopylae in 480 B.C., the Spartans and their small but mighty army kicked the asses of the Persians, with much yelling, grunting, and spilling of black-red CGI blood. *300: Rise of an Empire* might have been essentially more of the same, but for one distinction that makes it 300 times better than its predecessor: Mere mortals of Athens, Sparta, and every city from Mumbai to Minneapolis, behold the magnificent Eva Green, and tremble! This time around, Athenian warrior Themistocles, gentle-spirited but tough as a lion's claw, is the star—he's played by Sullivan Stapleton, who musters at least a few whiskers' worth of authority. But really, who's looking at him? Green's Artemisia is something to behold. She makes her entrance in a fringed leather gown with a molded breastplate, sweeping into the Persian palace like a B.C. Morticia Addams. Her over-the-topness—and, in one scene, her resplendent toplessness—really gets *Rise of an Empire* cooking. Artemisia commands her naval warriors as if she were telling them what to do in bed: "Today we will dance across the backs of dead Greeks," she purrs, pronouncing the word dance "dahnsé"—because that's what an all-powerful enchantress would do. When she lowers her kohl-rimmed eyes, the sailors hear, and they obey. They'll kill for her, and they'll die for her. Green makes it all look like dahnsing. (R) Stephanie Zacharek. *Countywide*.

THE WIND RISES Stealth bombers, abstracted from their purpose, are aesthetically beautiful constructions. But appreciating this without considering their function has certain psychic consequences. The hero of Hayao Miyazaki's final film, now opening with an English-language soundtrack, designs an airplane for the sake of beauty, though he knows it will be used to destroy cities. It's a highly fictional account of the life of Jiro Horikoshi, who designed the Mitsubishi A6M Zero fighter aircraft. In a childhood dream, Jiro is approached by Italian aeronautical engineer Giovanni Caproni, who walks with him on the wings of a preposterous old triplane in flight. "Are you living your years to the full?" Caproni asks. Jiro wakes up determined to become an engineer. Miyazaki, too, is fully living his years: This is no fading talent with his best work behind him; the characters are singular and closely observed, and the animation is rooted in naturalistic human movement and gesture. The film is gorgeous. The adult Jiro's inspired designs for individual plane components soar off the page in cross-hatched pencil. Oblivious to office politics or current events, he exhibits autism-like hyperfocus on mathematics and engineering, improving on the designs of the temperamental but benevolent head engineer (Martin Short). Captivated by the curve of a fish bone, Jiro incorporates its arc into his design. The war rumbles over a distant horizon the myopic engineer can't see. Like most of Miyazaki's films, *The Wind Rises* has no primary villain or Manichaean struggle; though Jiro is bound for loss and sadness, asking a director known for his embrace of ambiguity to make a blunt, declarative political coda seems a little artless. (Not Rated) Chris Packham. *Countywide*.

HAPPINESS HAS NO FORMULA

SAM ROCKWELL
OLIVIA WILDE
MICHELLE MONAGHAN
RAY LIOTTA
JANE FONDA

**BETTER
LIVING
THROUGH
CHEMISTRY**



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DIRECTED BY ANDREW FELTENSTEIN AND JOHN NAU WRITTEN BY JONATHAN ALBERTS PRODUCED BY HEDD ADAMS PRODUCED BY TIM SUHRSTEIDT, ASC
PRODUCED BY PAUL DAVIS PRODUCED BY KATHY CALDER ANDERS EROEN GRAEME LAW PETER NICHOLS PAUL BRETT DAVID POSAMENTER TIM SMITH
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Home Is Where the *Corazón* Is

OCCCA's Emigdio Vasquez exhibit shows the maestro at his best

BY AIMEE MURILLO

Emigdio Vasquez needs little introduction in these pages. We've highlighted his works over the years, but recently, unfortunately, it has been in a negative context, such as when Orange police detectives tried to slur his photorealistic portraits of Chicano life in Orange County during the 1970s and 1980s as promoting gang life. Or the majestic murals dotted around Anaheim, Orange, Fullerton and Santa Ana in various states of disrepair, neglected by city bureaucrats. And the grand maestro himself, nowadays living in Arizona for health reasons, rarely making appearances in a *naranja* that needs his perspective now more than ever.

And it's a damn shame because his legacy as the godfather of Chicano art is well-deserved and should envelop Vasquez in the autumn of his life. Inspired by Diego Rivera, Vasquez set out to glorify ordinary people—immigrants, day laborers and families—by painting them side by side with people who made history, including Cesar Chavez and Dolores Huerta. By positioning these people in a collage-like fashion, Vasquez gave a face to the invisible Latino community, and in his ongoing studies of Chicano life, he helped give them a voice as well: the original Instagram.

The Orange County Center for Contemporary Art in downtown Santa Ana currently hosts "A Tribute to Emigdio Vasquez," an amazing collection curated by the Orange County Latino Artists Network. The exhibit, which opened at the March downtown art walk, features Vasquez's works alongside those of 10 artists who were inspired by the muralist.

Bookended by two rooms that feature younger talents, a selection of Vasquez's best-known pieces decorate the length of the main gallery's walls.



Vasquez gave a face to the invisible Latino community, and in his ongoing studies of Chicano life, he helped give them a voice as well: the original Instagram.

A large Latino family stands together in quiet dignity in *Proletarian Family*. A group of sharply dressed, well-groomed *pachucos* play a game of pool in *Mike's Pool Hall*. An aging man hit by the Great Depression leans somberly against a storefront window at golden hour in the gloriously Steinbeckian *Hard Times*. A vast range of experiences is told in the minutest details—facial expressions, colorful clothing, street signs, even hairstyles. The only information lacking in this show are the titles; while they are

missing from Vasquez's works, the titles for the other artists' pieces are clearly marked. Without such clues, you're left to your own imagination and must reflect deeper on Vasquez's visual storytelling.

The other artists bring an incredible sense of synergy to the exhibition in the way their works connect to an important theme or genre of Vasquez's paintings. The quiet, wide-angle, watercolor paintings of Gregg Stone vibrantly capture bus-



ting Latino city life, while Jess Valenzuela's Impressionist folk-art landscapes are reminiscent of Vasquez's illuminating forest landscapes. Henry Godines' photorealistic paintings carry within them tiny symbols charged with political, social and spiritual connotations, most memorably in *Every Step of the Way*, in which an indigenous man on his knees meets your gaze with his heart in his hand.

Vasquez has never wavered in his style or in his ability to tell stories about real people for the people. The striking familiarity of his work not only speaks to Mexican-Americans, but has been in the background of every Orange Countian who has lived here since the 1980s, as well. After spending just a couple of minutes at OCCCA, you'd be hard-pressed to remember when an art show felt this much like home.

"A TRIBUTE TO EMIGDIO VASQUEZ"
at Orange County Center for Contemporary Art, 117 N. Sycamore St., Santa Ana, (714) 667-1517; www.occca.org. Open Wed.-Sun., noon-5 p.m. Through March 29. Free.

The Oscars of Crafting

A resurgence in handmade crafts over the past several years has opened up a treasure trove of products and lifestyles that make websites such as Pinterest and Etsy possible. The community has grown into festivals and conferences, and now, it has its own Academy Awards.

Sharon Fain and KC Sears, the founders of the Academy of Handmade Artists and Supporters (academyofhandmade.com), started this project because they thought makers needed more acknowledgment. "Every industry has awards where you can enter your stuff for recognition," Fain says. "But in [the crafting community], there were only online contests that didn't have anything to do with peer approval. It was more about how many Facebook friends you had."

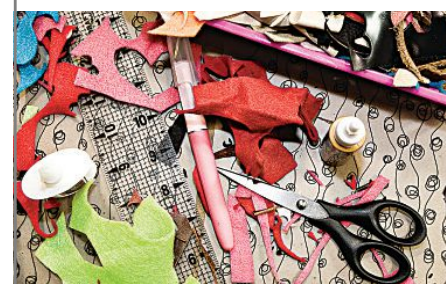
The girls ought to know; they were in it. Fain helped Sears with the PR and marketing for her company Make.Shop.Live., for which Sears makes everything from bottle-cap pin cushions to naturally dyed textiles. Making money is part of it, but Fain believes it speaks to a greater cultural shift. "People want to get back to a less capitalistic, pyramid-scheme type of world where they can contribute directly to a business," Fain says. "We're interested in things that are unique in a society where most things are mass-produced."

The Academy of Handmade is a way to solidify this shift. They host intensive workshops to help people turn their hobbies into small businesses, focusing on everything from wholesaling to booth design to product photography with a panel of experts who offer tailored advice. "The social aspect of this means a lot to people," Fain says, pointing out that at-home businesses can be isolating, causing crafters to spend too much time with their cats.

The first awards show will be held on April 26 at Art Share in Los Angeles. Non-members can nominate their favorite maker for \$10, but if you have a deeper interest in the community, consider signing up for a 12-month membership for \$85 and nominate for free! Polls close on March 19. Hell, even if you're not a crafter or supporter, join! The bigger the community, the more resources and strength to fight the man!

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JORDAN LOVELIS:
RAMPING UP FOR A
BIG PROJECT

COURTESY JORDAN LOVELIS

Skateboard Missionaries

Sound Movement uses clothing and kickflips to fight India's sex-trafficking epidemic

BY HEIDI DARBY

Jordan Lovelis had no motives other than taking in the country and participating in skate demos when he first traveled to India in 2010. But the sponsored skateboarder stumbled into a situation that changed his life forever.

As the 19-year-old walked through the slummy trenches of New Delhi's Garstin Bastion Road, a boy Lovelis guesses was no older than 10 approached him, asking graphic questions about his preference in young girls and saying really obscene things about specific options and ethnicities.

"[He] came up to me and started pointing at girls and asking 'Which one do you want?'" Lovelis, now 23, recalls. "He was so young, and looking back, he was probably working for his dad." The boy was offering to charge \$3 for anything Lovelis wanted. "I just kind of broke at that point," he says. "That was the moment I realized I had to do something. I witnessed it with my own eyes and couldn't walk away like I hadn't."

Sponsored skateboarders have always won admiration from young kids for their style, gravity-defying tricks and resilience. Rarely, if ever, does the battle against sexual slavery come to mind. Costa Mesa-based skaters Lovelis and Chris Weigele met while riding together for Siren Skateboards, and they co-founded the clothing line Sound. But after witnessing some gut-churning reality, they joined forces to spread awareness of human

trafficking, a cause that affects more than 27 million people worldwide, through music, art and skateboarding.

The two friends started an effort called the Sound Movement. Lovelis says the philosophy behind Sound Movement is simple: Eliminate the demand, and eliminate the supply. The first phase of the movement targets young men in India who are at risk of participating in the prostitution of young girls. By educating and informing these men about the consequences of sexual slavery, Lovelis and Weigele hope to impact their choices and heighten their respect for women.

Going with a product-based approach instead of forming a non-profit organization stemmed from their desire to provide goods in exchange for funds raised. Lovelis promises continual transparency for Sound's finances and says that all profits go directly to the cause. He explains that while they're not the first company to try to promote a cause through branding, they believe Sound offers relevancy in the clothing industry. Creating a cause-based clothing line that's fashion-forward will allow them to reach young people, furthering awareness by staying current.

Production for the line was originally scheduled to take place in New Delhi through a distributor called Open Hands, which Lovelis and Weigele chose because of the life-altering opportunities it would offer to the area's women, including job training

and day care. After samples came back that weren't up to their standards, the two redirected production to a distributor in the U.S. "There's no way we're giving up on that relationship," Lovelis says of Open Hands. "It will happen eventually, but they just weren't ready for us. . . . We're just giving them a little time to develop."

Open Hands will be a priority during Lovelis' trip this month to India, to which he'll travel alongside Weigele, three ramp builders, two interns, a photographer and a filmmaker, all of whom raised funding for their voyages independently. Their plans include distribution of hygiene products, outreach to locals, and renovations to India's only indoor skate park, owned by Steve Weightman, founder of the rehabilitation house known as Courage Homes. Establishing a brand that impacts a global cause is daunting, and Lovelis admits there are times when he feels overwhelmed. But, he says, the pressure he sometimes feels is trumped by a burning desire to address the issue, using Sound as the vehicle to put his ideas into action.

"There are plenty of times when I've wanted to throw in the towel," Lovelis says. "But at the end of the day, if I don't do something about it, then who will? If we can't influence people, then how will we ever achieve change?"

For more info on the Sound Movement, visit www.facebook.com/thesoundmvmnt.

TRUE STORY

» JACK GRISHAM

A Turn On 12th

Me: "We normally walk down Sixth, but today, we turned on 12th, and there she was, coming out of an apartment, looking haggard, carrying her shoes."

Brook: "Ouch, walk of shame—wearing last night's clothes."

Me: "Like you've never done it?"

Brook: "Of course I have; I still have a curb mark on my forehead from the last time I went out."

Me: "Anyway, this chick sees me, and instantly, the expression on her face morphs into this 'Oh my God, I have the stench of booze seeping out of every pore, and there's that dude that doesn't drink.'"

Brook: "As if you'd care. You don't care, do you?"

Me: "No. I don't give a fuck what she does. It's her life, not mine. I'm just here if she wants help."

The Girl: "I woke up in a strange bed with some Persian dude breathing all over me—stale kebab. I was still kinda drunk. I barely remember leaving Crabby's—let alone ending up at this dude's place. I have no idea who he was. I was hammered—naked and used. I didn't see any condoms either. I got dressed as quietly as I could—picked up a trail of my clothes to the front room, and then I split."

The Girl's Boyfriend: "She went out with friends. She was supposed to come here after, but she never showed. I called—no answer. Fuck her. Why am I even talking to you? Is this for one of your stories?"

Me: "Yeah, but it's anonymous."

The Boyfriend: "Fuck that. Write that Patrick said she's a drunken cunt."

Me: "Okay."

The Persian: "Persian? I'm not fucking Persian. My dad's white, and my mom is from Greece. Do you have her number?"

Me: "No."

The Persian: "Okay, but tell her Farhad said, 'Hey.'"

The Girl: "It took me a second to get my head straight. I could see the ocean from the front porch, but I could've been anywhere. I was relieved to find myself on 12th—it was a short walk home. I wasn't feeling too great, and I was trying to pretend it didn't happen when I came face to face with Jack and that Brook chick. Fuck. He's one of those sober guys, and he's looking right at me. Seriously, it felt like being caught masturbating by my grandmother. I felt so fucking low. I know what he had to be thinking: 'This chick is a drunken slut.'"

Me: "To tell you the truth, I was happy to see her. I didn't care what she was doing or what she'd done. I like her. I hope she finds her way. I smiled and said hello."

The Girl: "He smiled, said, 'Hello,' and kept walking. It was awful. I gotta call Patrick. And I need a 'morning-after pill.' I hope that dude was clean. I can't do this again."

Brook: "What do you think: Will she?"

Me: "Will she what—do it again? Yeah, most definitely."

Jack Grisham is an author, hypnotherapist, T.S.O.L. front man and all-around troublemaker. This column may or may not be factual, with characters who may or may not be real.

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Lucky Punks

The Orwells started on 'Heroin,' ended up on *Letterman*
BY REYAN ALI

In 2010, the Orwells executed the kind of prank that takes forethought and know-how. The Elmhurst, Illinois, outfit were slotted to play a concert organized by human-rights group Amnesty International at their high school. The band decided to do something special for their set: During that time, there was a major heroin problem among seniors at their school, and as fans of the Velvet Underground, they were willing to cover them. Stop us if you can guess where this is going.

"We just decided to really piss off the administration, and we played 'Heroin' pretty loudly. It was awesome," guitarist Dominic Corso, 19, recalls. "I remember when we started with those opening chords, there were kids we knew [whose] faces immediately were like, 'No fucking way they're playing this right now.' After that, they just kicked us out. We got offstage, and they were like, 'All right, get out of the building right now.' We were all like, 'Damn, are we in trouble or some shit?' Then, we went to school the next Monday, and it was totally fine, so we got away with it, but we really did piss off our deans and shit."

It isn't exactly surprising that the Orwells would attempt such a stunt. On 2012's *Remember When*, their ostensible full-length debut (Corso says he doesn't count earlier albums anymore), the band generate loud, anarchic, dirty and occasionally forlorn garage-punk that takes pride in sounding as though it were recorded inside a food processor. You can sense carefree disobedience in their DNA, and that trait is exactly why they did "Heroin."

When Corso and fellow guitarist Matt O'Keefe launched the Orwells in 2009 as something to do after school, they took a different, more Strokes-like tack. "It started as chiller, lighter rock & roll," Corso says. Then, the group got into the Stooges' "I Wanna Be Your Dog"—a proto-punk classic the Orwells would end up covering repeatedly—and garage-punk contemporaries Black Lips. They also began paying attention to how much energy their peers' bands were pouring into their music; meanwhile,

the Orwells' relatively softer sound didn't allow them to do something similar. The angle started to change.

The group became prolific through routine, cranking out a song a week at one point, filling out their pre-*Remember When* records. After hooking up with Autumn Tone Records (the sister label to Aquarium Drunkard, a music blog the Orwells pitched to for coverage), the group began life as a touring band, once hitting South By Southwest. But their true break arrived this past January when they appeared on *Late Show With David Letterman*.

In keeping with the "Heroin" story's spirit, the band played the eponymous track off 2013's *Who Needs You* EP on the late-night institution, performing as if they weren't particularly moved or intimidated by being on the nationally broadcast show. Vocalist Mario Cuomo caterwauled, staggered around and laid on the floor, humping the air, while the rest of the band—all straight-faced—focused on blasting their gnarled rock. The Orwells seeming as if they didn't care somehow led to everyone caring. A giddy Letterman was bowled over by the performance, insisting on an encore (which didn't happen), and *Late Show* band leader Paul Shaffer even imitated the group. Footage of the performance went viral, substantially upping the young act's profile.

The *Late Show* appearance was, by all means, a turning point for the Orwells. While Corso appreciates that things have picked up recently, he emphasizes the group still have a lot more progress left to make before they can really reap the rewards. "Right now, we're just trying to become better writers, better musicians. All we've got to do now is tour and write, tour and write, record, all that—just keep repeating," he says. "We're just going to do the best we can for as long as we can."

THE ORWELLS

perform with Twin Peaks, Criminal Hygiene, Corners, L.A. Witch, Broncho and more at the Observatory, 3503. S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. Thurs., March 20, 8 p.m. \$13. All ages.

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- 3/20 Boys Noize
- 3/21 Alesana
- 3/22 Code Name: Rocky (in the Blue Room)
- 3/26 La Dispute
- 3/28 Emmure
- 3/29 Baths
- 3/30 The Sound of Animals Fighting
- 4/01 Astro (in the Blue Room)
- 4/04 Michael Rey & the Woebegones (in the Blue Room)
- 4/05 The Grouch & Eligh
- 4/05 Pompeya (at Acerogami)
- 4/06 Arms Like Yours
- 4/14 CHVRCHES (presented by KROQ)
- 4/15 Bonobo (presented by KCRW)
- 4/17 A\$AP FERG/Flatbush Zombies
- 4/18 Zoe
- 4/19 Dance Gavin Dance
- 4/22 Grouplove
- 4/23 You Me At Six
- 4/25 The Dillinger Escape Plan
- 5/01 Mono
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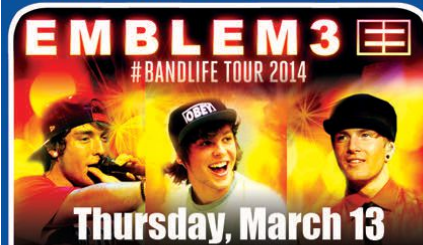
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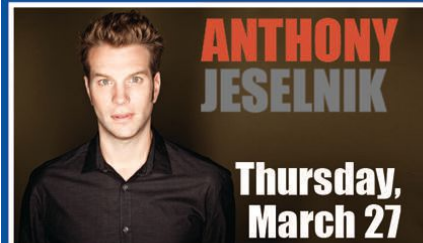
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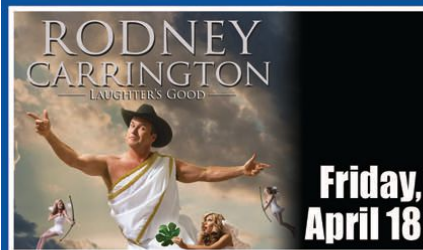
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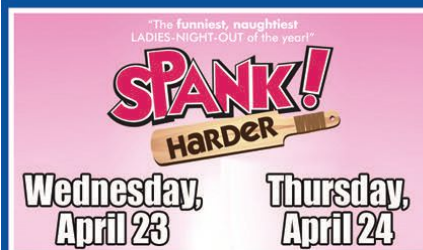
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Sat, April 12 @ 2 pm & 8 pm



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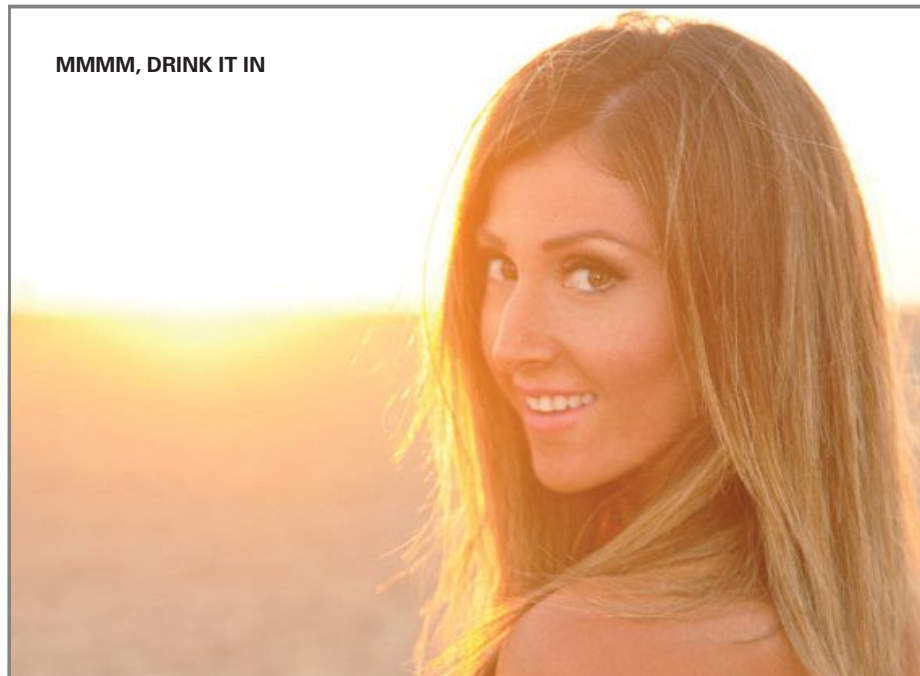


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» DANIEL KOHN

A Shot at Stardom

In the middle of 2012, Emily Simonian was at a crossroads. Though she had released her first EP, *Pale Green*, the year before, she was already unhappy with the direction her career was headed. Her delicate, jazzy piano-laden songs were technically proficient and appealed to her personal tastes, but they were missing the extra element that would nab a wider audience. She took a year off to write and reboot, and now the Yorba Linda-born, Huntington Beach-based singer/songwriter is ready to unleash her brand of spunky pop music to the masses.

Classically trained on the piano, Simonian's influences range from classic jazz music to soul and R&B. When you look at the petite musician, you wouldn't expect to hear a voice with such a vibrant knowledge and understanding of how to fuse these genres, yet that's what she does.

After she graduated from high school, Simonian spent one year at the Berklee College of Music in Boston before returning to OC to polish her craft. In that time, she became a fixture at piano bars throughout Southern California, but deep down, she knew she could write more accessible songs than the jazzy numbers she had in her catalog.

After changing management following *Pale Green* and working with her longtime friend Golda McCormack, Simonian was ready to emerge from her hiatus, refreshed and excited about her new prospects. The songs she took time to dissect over the past year were finally ready to be shared with the world. But unlike her earlier material, they took a decidedly more poppy approach than the intricate piano-driven songs on her debut.

"It was just my personal taste, and I wanted to [make] something that I'd put on

and listen to every day," she explains between sips of coffee at a local restaurant. "This time, I knew what type of sound I was going for and what my goals for it were."

Reborn and rebranded as EMMY, Simonian is using her fun, new alter ego to convey herself in a less serious fashion, as expressed by the EP's title, *Great Escape* (set for release on Tuesday). Recorded in Fullerton with Barrett Slagle, the four-song effort sees a more upbeat, happier singer. "I wanted something more mainstream, as opposed to my personal tastes," she says. "While the songs are organic and still me, it's a different side of me."

Simonian is mostly showing us her wild side in the music video for her single "Shots for Me and You." If the title doesn't quite spell it out enough, it's a song about getting ham-

"While the songs are organic and still me, it's a different side of me."

mered—preferably at a pool party with friends and family. Though definitely designed for a summertime weekend of shot glasses and Solo cups, her ultra-catchy pop track showcases some deft vocal chops between all the references to chug-a-lugging.

For the newly minted EMMY, the biggest difference outside of the music has been the enthusiastic reaction to the songs in a live setting. She has won over new fans, and she's sometimes surprised just who those fans are.

"Whenever I play live in Temecula, older women come up to me after my shows now and try to set me up with their sons," she confesses. "It's just me and my piano, and I'm reeling them in. They recognize me from my video, and hopefully, that's just the start."

You can download EMMY's music at www.emmymusic.net.

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ASSUMING WE SURVIVE: Dose of Adolescence, 100 Proof, Cromwell, Low Life Music, 7 p.m., \$10-\$12. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

BOBBY NOBBIT: The Getdown, The Immortals, Malditas Drogas, LUUM, 8 p.m., \$5. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286; www.facebook.com/worldfamousdh.

EC TWINS: 9 p.m., \$20. Sutra Lounge, 1870 Harbor Blvd., Ste. 200, Costa Mesa, (949) 722-7103; www.sutraoc.com.

EL TEN ELEVEN: 8 p.m., \$15. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

MAMMOTH THUNDERPOWER: O Zorn, Wizard Sleeve, 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com.

MICHAEL McDONALD: 8 p.m., \$35-\$185. Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org.

RICHARD BLADE DJ SET: 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

STREET DOGS: The Interrupters, The Devil's Brigade, 8 p.m., \$16. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

TOMMY CASTRO AND THE PAIN KILLERS: Tasha Taylor, Kingtime, Anderson Hall, 8 p.m., \$18. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com.

WATCHERS AND HUNTERS: Dennis Is Dead, 5 p.m., \$10. Recess, 3122 S. Halladay St., Santa Ana, (714) 641-2818; www.recess-studios.com.

WE ARE THE IN CROWD: William Beckett, Set It Off, State Champs, Candy Hearts, 6:30 p.m., \$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; www.allages.com.

WILD RECORDS \$5 SHOW: The Rhythm Shakers, Gizzelle & the Desperados, 8 p.m., \$5. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

YOUNG DUBLINER: The Humble Hooligans, BROTHER, 7 p.m., \$25. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; www.citynationalgroveofanaheim.com.

SATURDAY, MARCH 15

BIG SANDY & HIS FLY RITE BOYS: Silvertooth Loos & the Witch, The Tone Slingers, 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com.

BURNIN GROOVE: 3 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

THE FENIANS' ST. PATRICK'S DAY CELEBRATION: Jackpot Club, Trooper Thorn, 8 p.m., \$20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com.

GAMEFACE WITH FRIENDS: What's Eating Gilbert, Popeye Vogelsang, Sederra, 9 p.m., \$13-\$15. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com.

GTA: Bixel Boys, Immigre, 7 p.m., \$17-\$20. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

JOURNEYS: Hot Blooded, Cheapest Trick, 8 p.m., \$10. PCH Lounge, 6285 E. Pacific Coast Hwy., Long Beach.

KING SALMON: 8:30 p.m., free. El Dorado Restaurant, 3014 N. Studebaker Rd., Ste. C, Long Beach, (562) 421-2122.

KREWELLA: 9 p.m., \$30-\$60. Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; www.foxpomona.com.

ONE DROP: Reeform, 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

ROCK N' ROLL BOWLING: The Grimz, The Vampz, The Peabrians, Crash Cadillacs, Dead Skeletons, DJ Thunderbolt, 8 p.m., \$8. 13th Frame Lounge, 370 E. Whittier Blvd., La Habra, (562) 526-2058.

ROCK STAR BEER FESTIVAL: Breach the Summit, Ceasefire, DJ Topsider, 7 p.m., \$30-\$50. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573; www.yosttheater.com.

SHAMROCK N' ROLL: The Mansfield Band, MVPs, Craic Haus, Green Ashes, Dublin Public, Them Novus, 7 p.m., \$15-\$20. Queen Mary, 1126 Queens Hwy., Long Beach, (562) 435-3511; www.queenmary.com.

WARREN G: Spice 1, MC Eiht, 8 p.m., \$12. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

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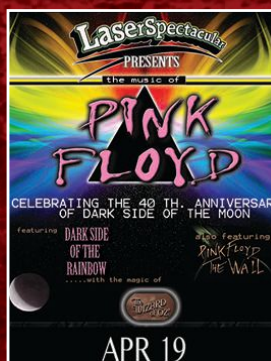
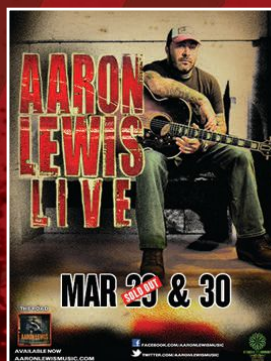
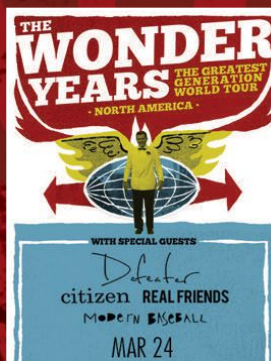
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| 4/4 Beatles vs. Stones- A Musical Shootout | 5/2 Julieta Venegas- Los Momentos Tour 2014 |
| | 5/6 O.A.R., Jillette Johnson |



concert*guide

WILD CHILD: Tribute to the Doors, 9 p.m., \$22.50-\$25. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

SUNDAY, MARCH 16

CHICANO BATMAN RESIDENCY NIGHT 3: Quita Penas, Brainstory, 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

THE CIRCUITS: Future Loves Past, Untoward Children, Big Sun, One High Five, 9 p.m., \$5. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com.

DOUBLE VISION (A TRIBUTE TO FOREIGNER): Crimes of the Heart, 8 p.m., \$15. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

GET OFF MY LAWN FEST: Sex Stains, The Bad Machine, The Grinning Ghosts, Half Goon, Bellhaunts, Agatha, Apostasis, 2 p.m., \$5-\$10. The Frida Cinema, 305-100 E. Fourth St., Santa Ana, thefridacinema.org.

THE SOCIAL SUNDAY: DJ Tommy Gun, 2 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexbar.com.

STARLA HIBLER-RALEY: Kirill Gliadkovsky, 2:30 p.m., \$10-\$15. Saddleback College McKinney Theatre, 28000 Marguerite, Mission Viejo, (949) 582-4500; www.saddleback.edu/arts.

TREASURE FEST: Dayseeker, The Animal In Me, Survive This, As Artifacts, On the Shoulders of Atlas, We As Vessels, Reviver, Mayfair, The Young Electric, Words Once Spoken, A Moments Notice, The Lion and the Lamb, Speakout, Vedas Listener, Failed to Study, Elegies, 3 p.m., \$12. Malones, 604 E. Dyer Rd., Santa Ana, (714) 979-6000; www.facebook.com/MalonesConcertVenue.

MONDAY, MARCH 17

ARLENE & THE GUYS: 8 p.m., free. Steamers Cafe & Jazz Club, 138 W. Commonwealth Ave., Fullerton, (714) 871-8800; www.steamerscafe.com.

FATHERS & SONS RESIDENCY NIGHT 3: King Washington, Mr. Moonshine, 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

HOIST THE COLORS: 7 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

TROOPER THORN: MixTape, 9:30 p.m., free. The Harp Inn, 130 E. 17th St., Costa Mesa, (949) 646-8855; www.harpinn.com.

TUESDAY, MARCH 18

BAYSIDE: Four Year Strong, Daylight, Mixtapes, 6 p.m., \$17.50-\$21. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

PARADE OF LIGHTS: Maria Sweet, Lost Midas, 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

PROTEST THE HERO: Battlecross, The Safety Fire, Intervals, Night Verses, 7 p.m., \$18-\$20. House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583; www.hob.com/anaheim.

SKATERS: 8 p.m., \$10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

WEDNESDAY, MARCH 19

A HARD DAYS NIGHT (A BEATLES TRIBUTE): DJ Wrack 'Em Frack 'Em, DJ Ody, 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; www.facebook.com/ContinentalRoom.

CLUB CHERRY: DJ Saratonin, DJ Zach Moos, 9 p.m., \$5-\$10. VLVTV Velvet Lounge, 416 W. Fourth St., Santa Ana, (714) 664-0663; www.velvetoc.com.

INVSN: 8 p.m., free. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com.

OCEANO: Broken Hope, Fallujah, Rivers of Nihil, Kublai Khan, 6 p.m., \$15. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

VERDOUX: New Manners, Their Wedding, 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

WHITEBOY JAMES AND THE BLUES EXPRESS: 9:30 p.m., \$5. Harvelle's Long Beach, 201 E. Broadway, Long Beach, (562) 239-3700; longbeach.harvelles.com.

THURSDAY, MARCH 20

BURGERAMA PRESENTS THE ORWELLS: Twin Peaks, Corners, Criminal Hygiene, LA Witch, Broncho, 8 p.m., \$13. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

COMEBACK KID: Backtrack, Xibalba, Downpresser, To the Wind, 6:30 p.m., \$13-\$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; www.allages.com.



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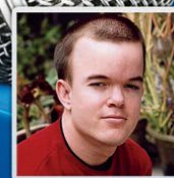
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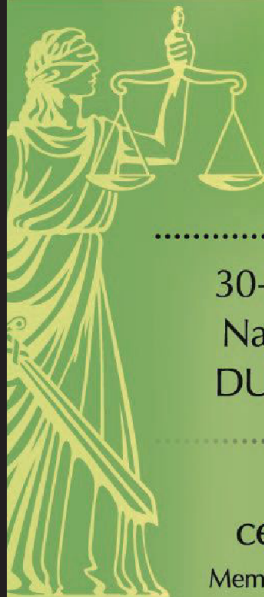
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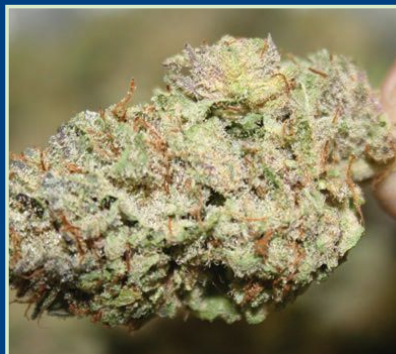
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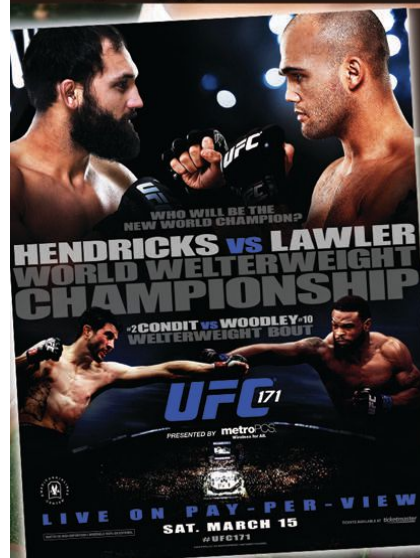
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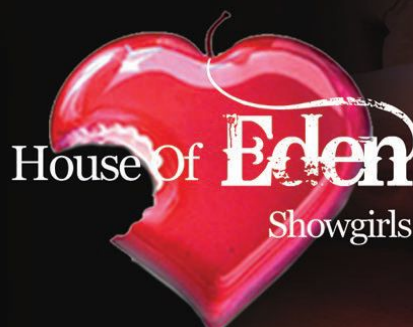
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Like a Rolling Steve

Doing some day-drinking across the street from Forest Lawn Cypress at Jeanie's Dirty Martini

Despite the fact this bar is called Jeanie's Dirty Martini, all 20 or so of us there were drinking one of the eight beers on draft. Everyone, that is, except Steve. Steve had an olive-green baseball cap and a jacket on indoors. In front of him sat a half-empty highball glass with what resembled a vodka tonic. He was the kind of guy who makes day-drinking interesting, even though the mixture of this gloomy rainy day and the dark, black light-lit bar in Cypress made it hard to remember we were drinking at 2 p.m. on a Sunday.

Lady bartender Shannon pulled out a big, blue rubber dishwashing glove and put it on. "That's what she uses to examine me with," said skinny, white-haired Steve.

"That's right," Shannon bounced back. "Bend over, motherfucker."

This was about the fifth crass remark Steve had dropped in the 10 minutes I'd been at the bar. "I'm surprised she doesn't kick you out," another patron said to Steve.

"She tells me to leave, but I just stay," he joked.

Shannon seemed to take our eternal jokester in stride and said, "No, I'd never kick you out, Steve."

After she was done washing the pint glasses, she held the blue glove up to a fan behind the bar. "Look, she's drying out her condom," commented Steve. "You know you shouldn't reuse condoms."

"That looks a little small for a condom," chirped the young man in a baseball cap and hoodie, sitting to my left. Steve started hooting and hollering like Wolfie out of Tex Avery's *Red Hot Riding Hood*, but his delivery was more Rodney Dangerfield, repeating bits like this in between blonde jokes: "Like my first wife. Boy, was she ugly. She was so ugly we were making love one day, and we got booed by a peeping Tom!"

And, yes, he punctuated it with "No respect; I get no respect!"

The rest of the crowd at Jeanie's congregated around the hightop bar tables, sharing pitchers of beer. One guy played

at one of the six high-tech dartboard stations, and no one played pool in the hours I was there, despite it being free on Sundays. There's a full bar on offer, too, but it went largely untouched while I was there, save for Steve's vodka tonics and my order of a \$4 Bloody Mary special. Jäger and Fireball are on tap, and behind the bar, there's a metal rack with 27 clips to hang up chips. A handwritten sign advertises "Chips \$1," but the rack was empty.

Whoever was controlling the Internet jukebox was picking some choice tunes: "Sunny Afternoon" by the Kinks, plus such classic-rock sing-alongs as the Animals' "House of the Rising Sun" and Jefferson Airplane's "White Rabbit." But the one song that got all of the gray-haired men and even the young-lady bartender

and myself sing-along was Dr. Hook's version of Shel Silverstein's "The Cover of the Rolling Stone."

Steve went to the back and returned with a large bucket

of ice, which he dumped in the ice tray behind the bar. He took the last sip of his highball glass and told me, "Come back soon."

Later, the young men to my left in the hoodies and baseball caps incoherently told me a story about a fight that went down at this very bar the night before that involved them, a white-boy gang and a pair of transvestites accosting them with daggers on the ends of their umbrellas. Um, what?

I sucked up the last bits of my Bloody Mary, then headed to the parking lot. Directly across from the bar sits Forest Lawn Mortuary. I wondered if this was a strategic placement for a bar while hopping in the passenger seat of my ride.

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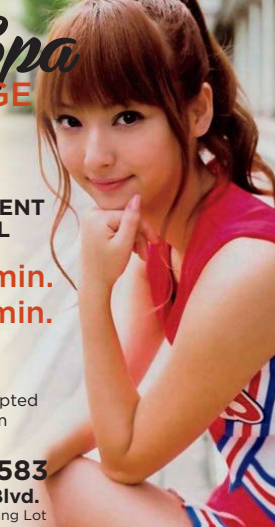
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504 W. Commonwealth Ave.
Fullerton 92832
714-773-5040

Grand Opening
\$10 off
(949) - 646 - 8882
2156 NEWPORT BLVD.#B,CM

AMAZING ASIAN MASSAGE
\$10 OFF NEW STAFF
with this coupon Open 9am-9pm
7 Days a Week
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120 W. Wilshire Ave #C, Fullerton 92832 (beind Eden's Cafe)

Day Spa
\$40 FOR 1 HR.
735 N. Placentia • Fullerton, CA 92831
714.524.0888

999 Roses
Beautiful Asian Staff.
14291 Euclid St., Unit D 111, Garden Grove
714.554.3936

Sensual Hot Body Care
515 W. COMMONWEALTH AVE. #106
FULLERTON, CA 92832
714-446-0515
825 N. EUCLID ST #D
ANAHEIM, CA 92801
714-956-2622
\$10 OFF W/ AD

MASSAGE SPA
\$40/1HR WITH AD
24741 ALICIA PKWY, LAGUNA HILLS
949-707-1322

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(949) 472-4029 (949) 487-7756
23600 ROCKFIELD BLVD #2N 30240 RANCHO VIEJO RD. #E
LAKE FORREST, CA SAN JUAN CAP, C
STAR ACUPRESSURE **TOUCH OF EXCELLENCE**

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GRAND OPENING
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\$30/30MIN W/ AD
OPEN 9A-10P 7 DAYS A WEEK USUALLY \$45/HR
714-522-2748
6122 Orangethorpe, Suite 107, Buena Park

GRAND OPENING
A+ DAY SPA
\$10 off w/ad
2105 E Ball Rd.,
Anaheim
714-991-5678

H&H MASSAGE
GRAND OPENING!
\$50/1 hr 1st visit with ad
714-600-7328
2077 Harbor Blvd. #B,
Costa Mesa (corner of Hamilton)

Under New Management
HEALTHINESS SPA
\$10 OFF W/ AD
Free Table Shower
Cozy Room
714-635-5354
1523 W Katella, #105
Anaheim - 10am-9pm

JADE SPA
Full Body Massage
Beautiful Professional Asian Staff
Private Rms Open 7 Days 11a-11p
\$40/30
\$60/1HR.
WALK-INS WELCOME
9192 Garden Grove Blvd
Garden Grove
714-987-8238

Asian & Latina
Massage Therapists
Free table shower in your own
private massage room
HOURS : 10am-3am | Lucky Massage
714-983-1074 7013 Katella Ave #
B Stanton, 90680
between Katella & Knott, in plaza with Del Taco

GRAND OPENING!
U&I
MASSAGE
Welcome to Sweetness
Young Asian & Latina
SPECIAL \$35/HHR.
PRIVATE ROOM*
FREE TABLE SHOWER*
1 Try and
You Will
Come Back!
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ANAHEIM CA 92608
(714) 783-7000
State College and
Santa Ana Blvd
next to Barber Shop



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Exotic Hottie

All Natural Model
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dess caters to Tantric full
body pleasure. CMT, deep
tissue, & Swedish, prostate
mass & toys avail. A model
w/long brunette hair &
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Fantasies. BDSM, worship,
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medical, foot leg, stockings,
nurse, sounds. Mild sensual
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outcall to you. \$200 special.
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Listen to Ads & Reply
FREE!
714-627-0602
Use FREE Code 5976, 18+

This Sexy Chick

is lying here naked
waiting just for 4 you. \$80
Tonya
562-500-0673

Fullbody Massage BEAUTIFUL
SWEET ASIAN GIRLS
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13312 EUCLID ST., GARDEN GROVE 92843
(BTWN GARDEN GROVE BLVD & TRASK)
(CLOSE TO 22 FWY)

Grand Opening!
7 days a week:
10AM-8PM
ASIAN ANGELS
\$49 1/hr.
before 12pm **949.770.7991**
24432 Muirlands Blvd., Suite 101, Lake Forest, CA 92650
(Cross street Ridge Route in Muirland medical building)

Grand Opening \$10 off
Le Palace Massage
714-285-0888
1235 W. Memory Lane Santa Ana, CA 92706
New Owner Beautiful Asian Staff

CHARMING SPA

Young, Sweet, Attractive
Asian Ladies.

\$50/hr

9am-9pm
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Huntington Beach
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936
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TS Gia

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Very Sexy With
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Feminine!

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945
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Use FREE Code
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Outcall only / Discreet Service
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REAL PEOPLE**
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\$50 1 Hour
\$30 1/2 Hour
with this ad

Full Body
Massage

Young, Beautiful,
& Sexy Staff

Buy 5 Messages
Get 1 FREE!

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925 E. Lincoln Ave #B,
Orange, 92865
Close to 55, 57 & 91 Fwys!

Welcome to
Escape Spa Massage
**GRAND OPENING
SPECIAL**

\$50/ 60 MINUTES
\$30/ 30 MINUTES

(Credit Cards are Accepted)
Hours: 10 AM - 10 PM
714.868.3114
8056 Lampson Ave., Stanton, CA 92841
(Corner of Beach Blvd & Lampson Ave, Sam's Club parking lot,
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**\$10
OFF**
for 1 hour
session w/ad

18002 Irvine Blvd., # 207, Tustin
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natural, passionate sales
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ability to cold
call, ability to work under
deadlines, online sales/
marketing experience is
a plus. Base salary + com-
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ocweekly.com

Employment

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Apply by mail only to New
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Fullerton, CA 92831, attn.
Senior Pastor.

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wine knowledge? No Prob-
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will provide you with all the
tools you will need to suc-
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Participants may receive study-related medical care and investigational medication and may be reimbursed for reasonable time and travel expenses associated with participation in the clinical research study.



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There is a solution for
every client with multi-
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We offer
a base salary,
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Expected earnings
the first year is
\$45,000+

APPLICANTS MUST HAVE:

- Outside B to B sales experience
- Ability to cold call
- Ability to work under deadlines
- Online sales/marketing experience is a plus

If you are looking to sell something cool,
have a fun career, and work for a stable
growing company, send your resume to
smabry@ocweekly.com



STOREFRONT

The Clinic
FTP 8 GRAMS
1805 East Garry Ave #130 Santa Ana
949.252.0100 9am to Midnight Daily

OCPC
5 Gram 8th & FREE Goodie Bag (FTP)
All wax \$95/ 8th
1921 Carnegie Ave #3H, Santa Ana
949.752.6272 11am to 8pm Daily

Access OC Caregivers
\$40 Cap, 5 gram 8ths on specific strains
8ths starting at \$25
1616 E. 4th St. #130 Santa Ana
714.972.2000 Open Daily 10am to 8pm

Diamond Grove
Grand Opening!
4G 1/8ths ON ALL STRAINS!
13892 Harbor Blvd. Ste 4-A, Garden Grove
714-554-DMND(3663)

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2 grams for \$25 TOP SHELF
1601 W. 1st Street Ste. A Santa Ana
714. 980.3522 Mon-Sat 10-10pm Sun 10-8pm

Canna Care Collective
5 gram 8th (FTP), 15 % off for Military, Veterans & Terminally ill
1638 E. 17th St. (Upstairs) Santa Ana
714.650.0228 10am to 8pm Daily

Med Aid HB
ONLY Indoor Organic Meds
Compassionate Discounts
17511 Griffin Ln #6 HB
714-841-2222 M-F 10am-7pm, Sat 10am-6pm

OC Wellness
Daily Specials
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4G 1/8th
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714.708.2686 • 8am-10pm Daily

HEALING GREENZ
\$40 CAP on Top Shelf
FTP 5G 1/8th
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GRAND OPENING!
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(1st 100 Patients)
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714.483.7088

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714.545.4040 Open 11am to 10pm Daily

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Mon-Sat 10am to 12am Sun 10am to 10pm
714-468-0289

Majestic Hookah & Vapor 420 Lounge
714-895-6000
www.facebook.com/MajesticHv
6192 Garden Grove Blvd., Westminster
M-W- 3p-12a
Th-Sun 3p-2a
Mention OC Weekly receive Free Admission 1st time only

EVALUATION CENTERS

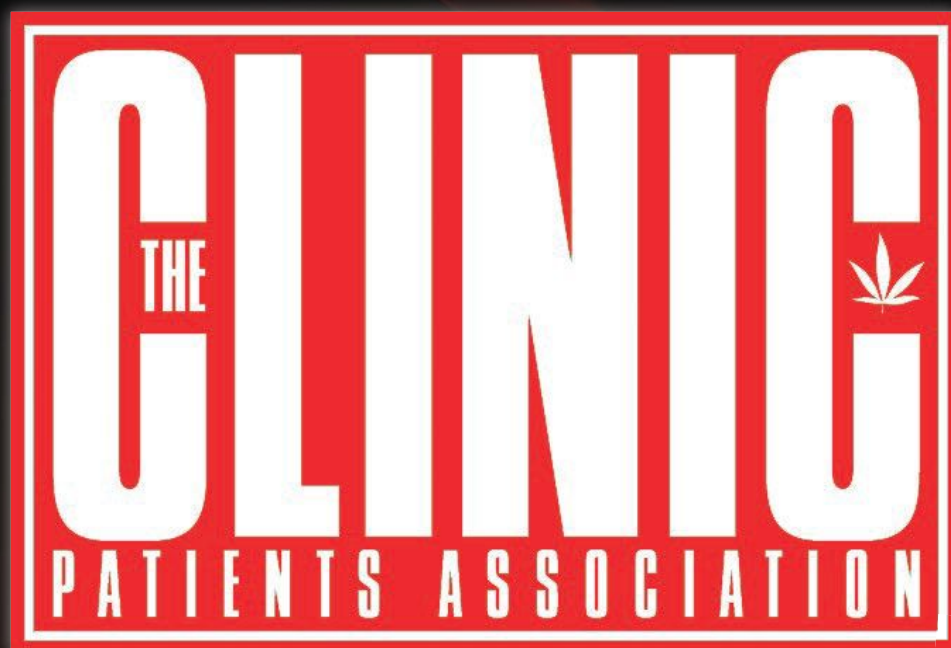
Relief on 17th
\$20 Renewals \$30 New Patients
Full medical evaluation given, Walk ins Accepted
1638 E. 17th Ste. F. Santa Ana
714.783.7750 Mon-Fri 12-6:30 & Sat 12 - 4:30

Brian Gamble, M.D.
\$30 New Patients \$20 Renewal
12570 Brookhurst St. #1 Garden Grove
714.530.3322 10:30am to 6:30pm Daily

Harbor Evaluation Center
\$30 All Patients
Walk in Welcome! 24/7 online & phone verification
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800.620.2027 9am to 6pm Daily

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DADS
FREE Gift Bag 1st Time Patients
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Sun-Thurs 10am-11:45pm, Fri/Sat 10am-1am
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ONE OFFER PER PATIENT. CANNOT COMBINE WITH COUPONS.

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LIMIT TWO PER COUPON. CANNOT BE COMBINED
WITH OTHER OFFERS. EXPIRES 3/27/14

DONATE ANY MILF & COOKIE EDIBLE
GET \$5 OFF

LIMIT TWO PER COUPON. CANNOT BE COMBINED
WITH OTHER OFFER. EXPIRES 3/27/14

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GET \$5 OFF

CANNOT BE COMBINED WITH OTHER OFFER.
EXPIRES 3/27/14

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